



FUORI DEI SENTIERI BATTUTI

PAVING THE WAY FOR AUTOMOBILI PININFARINA BRAND SUCCESS

BY JORDY MOLL



DISCLAIMER

This master thesis is written in context of the master Strategic Product Design at the faculty of Industrial Design Engineering at the Delft University of Technology in The Netherlands.

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PREFACE

Intense. That is the best way to describe the process that led to the master thesis in front of you. A period of hard work, struggles and success combined into one document. The final step from a Strategic Product Design master student to a professional ready for the next big step.

When I joined Automobili Pininfarina in March 2019, I couldn't have expected the diversity and intensity of the year that would follow. I started an incredible internship experience in the Product Management & Strategy department, where I got to understand the company and product development processes of a car manufacturer in detail. At the end of my internship, our Chief Brand Officer Dan asked me to join his team to write my master thesis. I moved on to the Brand

& Communications department, where I got the chance to combine my love for the automotive industry, brand development and design. A perfect ending for my studies at Delft University of Technology and a perfect beginning for my further career.

This project has been a challenge, both in personal as well as professional sense. Working in a start-up can be demanding, an environment in which a small group of people creates something great together. Everyone has a big responsibility and that can become tough when you don't have the experience of managing that when you're still in university. The size and importance of this project made it challenging, especially because of the fine balance that needs to be found when considering

company and university interests. I has been the best learning experience I could have asked for in that sense, a leap into an unknown process. It has been a year of intense professional development, that helped me to understand at a personal level what ambitions to pursue.

Concluding, this thesis shows the development of a new brand strategy for Automobili Pininfarina as well as the development of a young design strategist. In intense process that has prepared me for the next step in my career.

I hope you enjoy reading.



Jordy

ACKNOWLEDGEMENTS

DAN

I want to say a big thank you to my company supervisor Dan, our Chief Brand Officer. Dan, you've been a great mentor and inspiration, both in- and outside of the office. You helped me to find my way through this project and flourish within our team. It's been a great pleasure and hope to keep working with and learning from you.

SUSIE

When I started my graduation process, I knew that Susie would be a great mentor for me. Susie, you have been a great coach, mentor and colleague, not only in this project, but during my complete time at Delft University of Technology. It's been a pleasure.

Thank you very much.

ELMER

Mister automotive. Elmer, you have been an important part of my development in the last three years, helping me to find my place in the wonderful world that is called the automotive industry. Your critical and honest way of working has been to getting me where I am today.

Thank you very much for guiding me.

AUTOMOBILI PININFARINA TEAM

Of course I want to say a massive thank you to the entire team at Automobili Pininfarina. You have made my first year in the company a success, in a lot of different ways. For this project, I want to thank my team, the 'Brand Squad' and the design team in Turin in particular, without you I would not have been able to be where I am today. Grazie!

FAMILY AND FRIENDS

Naturally, I want to express my gratitude towards my family and friends. Thank you to my mom, dad and sister. You have always given me the opportunity and freedom to develop myself and chase my dreams and ambitions, while always being there for me. Thank you to everyone who has been helping, inspiring and guiding me, you all know how much I appreciate the love and attention I receive from all of you.

THANK YOU ALL, IN NO PARTICULAR ORDER. YOU HAVE BEEN A PART OF THIS PROCESS AND GUIDED ME TO WHERE I AM NOW.

EXECUTIVE SUMMARY

Paving the way for Automobili Pininfarina brand success, that is the goal of this thesis done in collaboration with the new Italian luxury car manufacturer. A new company using one of the most legendary names in automotive industry, A new brand strategy and vision needed to be developed, hence the brief for this project was as follows: “Create a design driven brand strategy, delivering a brand vision for the year 2025.”

ANALYSIS

During this project, an analysis and synthesis phase was conducted, a brand vision proposal was created based on the outcomes of this and a visual brand identity proposal was made as inspiration for the development of the brand’s new corporate design strategy. To get to this result, the analysis phase was done by a two-path approach, one path focusing on the existing brand strategy and of APF and the other focusing on finding influences from the mother brand Pininfarina, the market and the brand image. Combining the findings from the analysis resulted in clusters for possible brand development. The existing company focus on design qualities should be kept, since it is currently the main reason for existence of APF. Besides that, a stronger focus should be put on developing future brand values such as quality and user experience to gain trust. Lastly, the changing automotive- and luxury markets

are showing potential for APF to be the first to combine the trends from both worlds effectively.

VISION

The findings in the analysis led to a consolidation in the brand vision part for 2025. The vision is based on three main pillars.

- Iconic Design
- Transformative Performance
- Positive Luxury

These pillars form the basis for the new brand positioning of APF. Design is currently the strongest and most visible pillar of the APF brand, being born out of the legendary styling house they share their name with. Performance comes from the future-facing EV technology that APF is using and developing, giving them the first mover advantage in the high-luxury segment. Lastly, APF acts as a pioneer in the field of new luxury. They are bridging the increasing gap caused by the changing automotive industry and the changing luxury industry with a focus on sustainability, personal experiences and a meaningful and authentic mission towards planet and people: positive luxury. These three pillars are the base of the company mission to reach the proposed future vision for 2025 “to be the leading brand that creates exquisite masterpieces of automotive luxury and performance for a new generation of pioneers”.

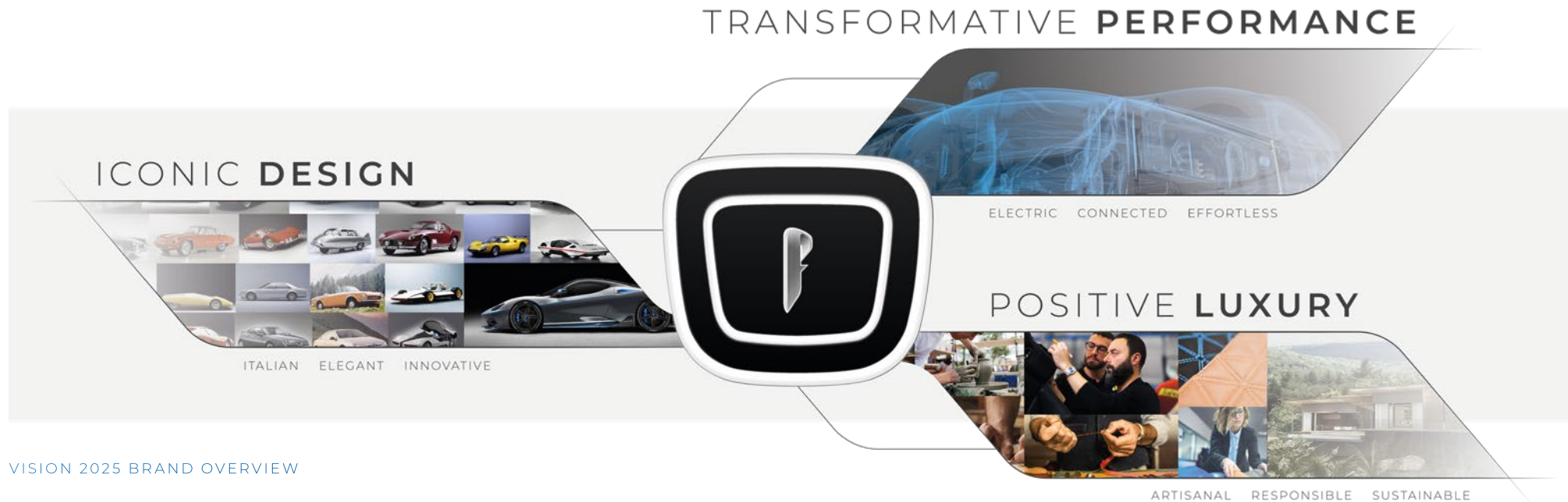
DESIGN

The visual identity that represents the new brand vision needs to be developed. In this thesis, a proposal was made with the developed leitmotiv using a graphical element called the 'PURA' waveform, which can be seen in the brand overview graphic below.

IMPLEMENTATION

A full rebranding, from brand strategy to visual identity, is a huge undertaking. Therefore, this

thesis acts as inspiration for further development. The implementation steps towards brand success are described in a multi-phase roll-out strategy, starting at brand strategy approval, before going into internal company brand consolidation and external brand evolution phases in all areas of the business. An overview of all required assets per phase is provided. The full re-branding process will take roughly one year to be completed fully. The steps provided are forming the roadmap that paves the way for APF brand succes.



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CHAPTER ONE **PROJECT OUTLINE**

1.1 PROJECT PARTNERS
1.2 GOAL
1.3 TOPIC
1.4 SCOPE

1.5 FOCUS
1.6 ASSIGNMENT
1.7 METHOD

1 PROJECT OUTLINE

1.1 PROJECT PARTNERS

I was fortunate enough to have the possibility to work on my thesis project for Automobili Pininfarina GmbH (hereinafter referred to as 'APF'). As the primary stakeholder and client for this project, the project brief was created in cooperation with them before the start of the project and afterwards agreed upon by the other major stakeholder, Delft University of Technology.

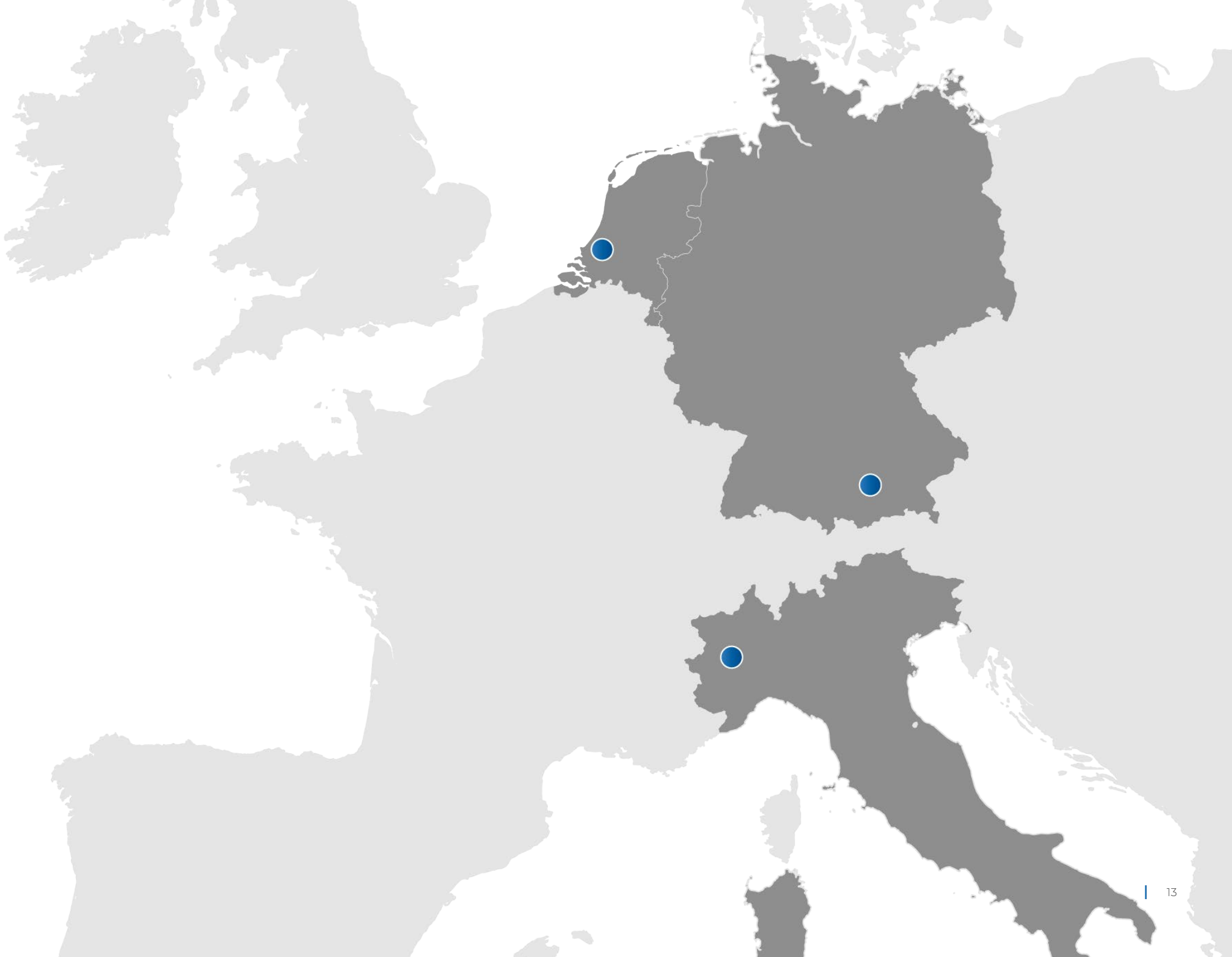
AUTOMOBILI PININFARINA

Automobili Pininfarina GmbH, is a starting German-Italian automobile manufacturer that was founded in April 2018. The company revealed its first product called 'Battista' at Geneva International Motor Show in March 2019. Battista is a battery electric vehicle positioned in the hypercar segment, with a production start at the end of 2020. This car acts as a 'halo' car for the company, being the first in a series of fully electric vehicles. The company is owned by the Indian conglomerate Mahindra Group and is headquartered in Munich, Germany. It has a design

and engineering office in the center of Turin, Italy. At the beginning of 2020, the employee count has already passed the 100 people mark, divided between the two facilities. APF has been the facilitator of this project, helping in the definition of the project brief and providing the working place and materials. The work done on this thesis was conducted mostly at the Munich headquarters as part of the Brand & Communications department, with heavy involvement of and frequent visits to the Design department in Turin.

DELFT UNIVERSITY OF TECHNOLOGY

Delft University of Technology is the educational institute in The Netherlands for which this thesis project was executed, specifically within the master track Strategic Product Design of the faculty of Industrial Design Engineering (IDE). The role of the university was to offer coaching and feedback to ensure the academic value of the project, as well as assessing the final result of the project for acquiring the Master's degree.



1.2 GOAL

There are two main goals for this project. The first goal was to successfully acquire the Master's degree in Strategic Product Design from Delft University of Technology at the end of the project. The outcomes of this project should represent my qualities and abilities as a Master graduate in Strategic Design, whilst at the same time be of value to the client, APF. The second goal was to create a brand strategy proposal that helps the company further in the development of the brand.

1.3 TOPIC

Because APF is a starting business, building the brand is of vital importance for the success of the company. Defining the right story, audience and manifestation of brand values are at the core of this success. Even though APF is a starting company that leverages a 90 year history through its famous name, building this brand is more complex than one might think at first. On one hand, creating a story that is new and describes the new business, that on the other hand fits with the image and heritage of Pininfarina as a world-class design house responsible for some

of the worlds most beautiful cars. Bringing these together, shaping a brand that connects history and future, and finding a way to communicate this to all stakeholders is key to reach the desired brand positioning.

1.4 SCOPE

In order to make the project manageable for the available time, the choice was made to focus on creating a brand strategy that can be rolled out immediately, working towards a vision for 2025. This means that the brand strategy should be ready for the shift from limited edition hypercar manufacturer to low volume luxury player based on the products planned after Battista.

1.5 FOCUS

This project was executed as part of the Brand & Communications department, in frequent collaboration with the design department, because brand strategy is strongly connected to product portfolio and design strategy. The main focus areas were brand strategy development, including brand narrative, values, mission and vision and the corporate visual manifestation

of that strategy. This includes a corporate brand guidelines pack.

1.6 ASSIGNMENT

The assignment that was agreed upon at the start of the project was as follows: “Create a design driven brand strategy, delivering a brand vision for the year 2025 and the roadmap on how to reach this. This will include the creation of design guidelines for brand asset development in the form of a brand book with examples for various customer touchpoints.” This means creating a new brand strategy, considering brand positioning, values, narrative and visual identity.

CREATE A DESIGN DRIVEN
BRAND STRATEGY, DELIVERING A
BRAND VISION FOR AUTOMOBILI
PININFARINA FOR THE YEAR 2025.

1.7 METHOD

The method used in this project is the double diamond design method (Design Council, 2019). The project consists of four main phases, the first two with a research & analysis character, the last two with a design and development character.

DISCOVER

This phase is all about analyzing the existing situation. The choice was made to divide the analysis into two paths. The first path with a focus on the existing approach taken by APF. This includes analyzing the current brand identity of APF, their portfolio strategy, the brand attributes that are currently part of their brand DNA and taking a close look at the current communications approach throughout all existing touchpoints. The second path follows a 'blank sheet' approach, looking at the company from a different perspective and finding historical and external influences that could help bring the existing approach further. This includes investigating the meaning of the existing Pininfarina name from PF SpA, the design history, market and audience changes and brand image studies to understand the current value of the Pininfarina name to APF.

DEFINE

The second phase, 'define', concludes and combines these findings, creating opportunities

for the new brand strategy. Combining the best of APF's current approach with opportunities from PF history and market developments creates a fresh look at a possible new brand positioning of the APF brand. This comes together in the 'Vision' chapter, where the new brand vision for 2025 is presented.

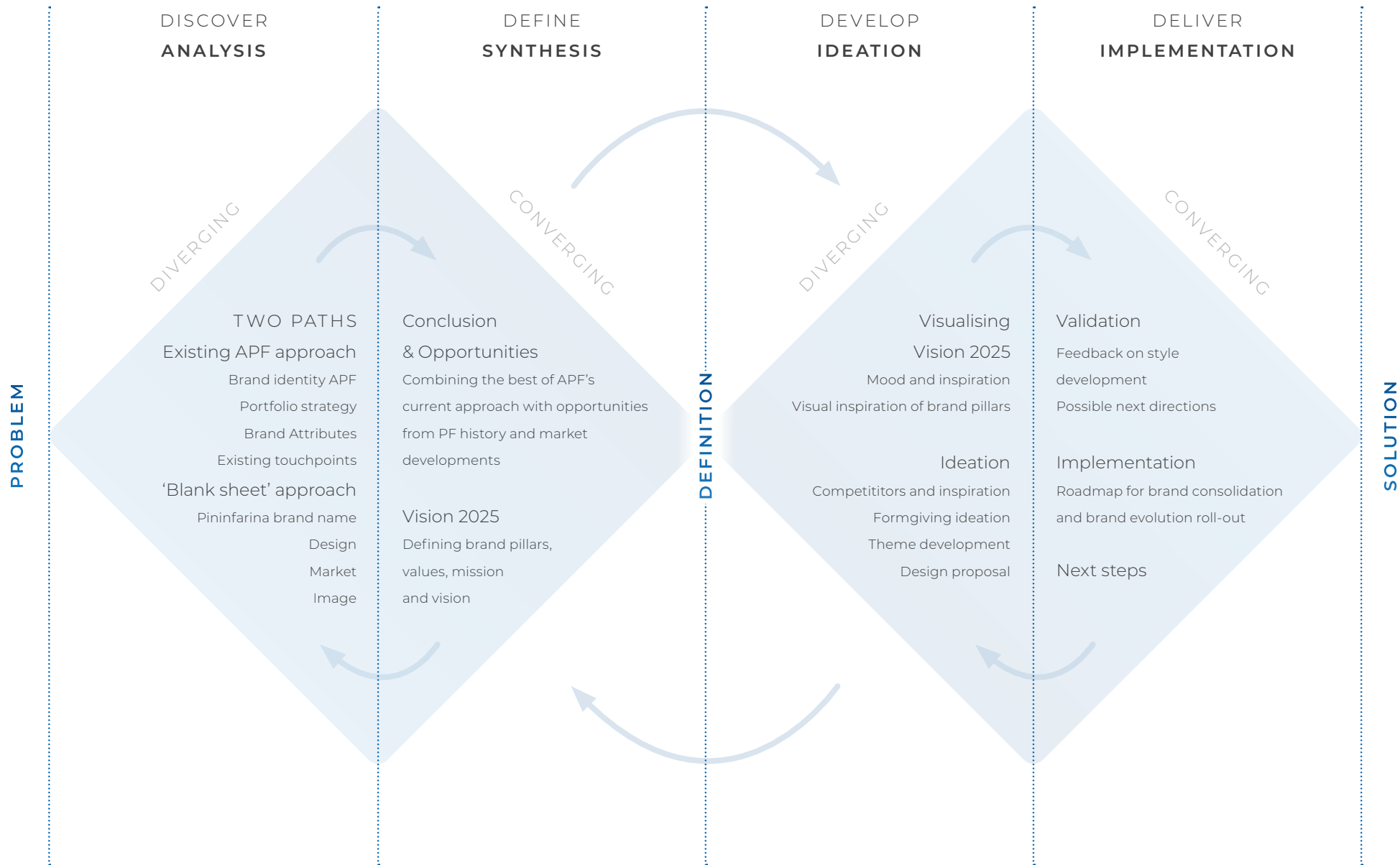
DEVELOP

In the ideation phase, the focus is on bringing this new brand vision to life. Getting inspired by defining the mood and finding inspiration to visualize the brand pillars and values. The ideation continues from there, in search for the design theme that captures the desired brand positioning. This is presented in a first corporate design proposal.

DELIVER

In the last phase it's all about evaluation, capturing feedback and learnings to define the next steps for the project. These are presented in a roadmap, the map towards brand success.

Considering the sheer size of this complete project, and the time scope for my thesis, it should be made clear that brand essence and positioning definition, a first corporate design proposal and a roadmap are the main outcomes.





CHAPTER TWO **INTRODUCTION**

- 2.1 TO THE PIONEERS
- 2.2 APF: AN INTRODUCTION
- 2.3 CONTEXT

HOW MANY STORIES
DO YOU KNOW ABOUT
PEOPLE OR BUSINESSES
BECOMING REALLY
SUCCESSFUL BY DOING
WHAT HAS BEEN DONE
BEFORE? RIGHT.

2.1 TO THE PIONEERS

2.1.1 A STRONG STARTING POINT

Success doesn't come by following the beaten track, by following in the footsteps of the great visionaries of the past. No, success comes to those who dare to think differently, who dare to challenge and to do the unexpected. Risky? Yes. But nothing that is truly worth something comes easy. For a new business, positioning their brand against some of the world's most powerful and established brands, this is extremely important to keep in mind. What makes you unique and, more importantly, how to turn that into brand success?

This especially holds for luxury brands. They were born of pioneers and rulebreakers (Robins, 2019). Luxury brands have a role to lead for the mass market to follow. A luxury brand needs to pave the way, rather than ride along. Doing things differently, acting as leaders in their own unique way.

APF is taking on a big challenge because of that. Simply making a product that fits into the current market or that follows trends that are developing in the industry won't create a successful brand. Thinking ahead, anticipating what customers of the future might want to have and creating that, proving why that way is the way forward. The Pininfarina name comes with an enormous amount of heritage and the most incredible stories, like the one between Battista 'Pinin' Farina and Enzo Ferrari pictured on the right. Design excellence, legendary partnerships and leaders in Italian industrial development of the mid- and late 20th century. Pioneers in many different ways. That is unique heritage. A good starting point for APF. A new company, building on 90 years of success and fame. How many newcomers can say that?

THE IMPORTANCE OF A STRONG BRAND

It is not a guarantee for success though. A strong and complete brand is important for all parts of a business. It defines how you approach customers, how to talk to them and what you show them. It defines what products should be in the portfolio and it helps to understand which features matter most. It defines how to sell your products and how to create an experience around that. It defines not only marketing- or sales strategy, but company strategy as a whole. The importance therefore should not be taken lightly. Defining the brand correctly, ready for the future, defines the success of the company.

That is the goal of this project. Finding an answer to the question “What makes Automobili Pininfarina unique and how can that be leveraged?”. APF is not Pininfarina SpA (hereinafter referred to as PF SpA). It is a new company with its own values and strengths. Therefore it is also time to write a new story. The story of APF, the exciting next chapter in one of the most successful tales in the automotive industry.



ONE OF MANY FAMOUS PININFARINA STORIES, THE PARTNERSHIP BETWEEN TWO PIONEERS, ENZO FERRARI (L) AND BATTISTA 'PININ' FARINA (R).

2.1.2 THE HISTORY OF THE PININFARINA NAME

1930 - CARROZZERIA PININ FARINA FOUNDED

Battista 'Pinin' Farina founded the company in Turin, Italy. The company was designed to build special car bodies for individuals or in small production runs. The company quickly acquired world famous and royal customers. Battista becomes famous because of his modern and new approach to car design. He was a very early advocate of improving aerodynamics, which he called the "Form of Speed", which can be seen in the wonderful Lancia Astura Bocca from 1936 (pictured on the right).

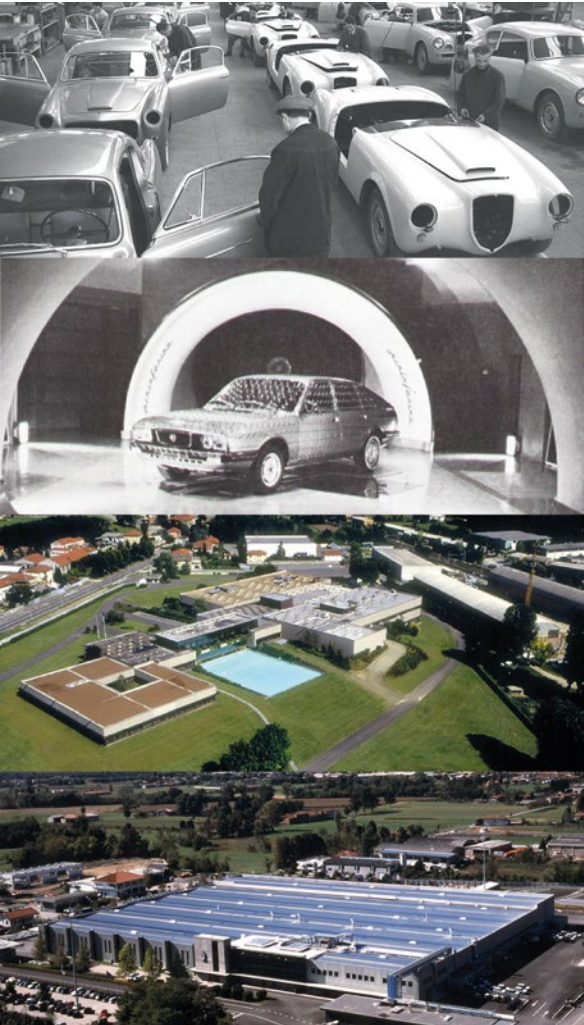
1947 - CISITALIA 202 GT

Battista's masterpiece. 1947 saw a revolution in car design, the Cisitalia. A car that shaped the sports car of the decades to follow and the first car ever to be permanently displayed at the MoMA in New York, who called it a "running sculpture."

1951 - THE START OF THE FERRARI ERA

With the Ferrari 212, an iconic partnership was started. Battista's son, Sergio, took responsibility for the first big partnership. Design legends followed through the years, such as the Dino Berlinetta Speciale, Testarossa, F40, Enzo and the 250 GT 'Passo Corto' pictured on the right.





1950s and 1960s - MANUFACTURING AND R&D EXPANSION

The company moved into large-scale manufacturing in the mid 50s, as a business unit next to their design services. After the death of Battista in 1966, Sergio took over as chairman and expanded the business further with the inauguration of the Studies and Research Centre in Grugliasco, fitting with the company values of design sensitivity, taste, technical research and innovation. The Sigma Grand Prix concept car is an example of the drive for innovation in design, engineering and safety.

1970s - WIND TUNNEL AND CAMBIANO HEADQUARTERS

In 1972, the construction of the Pininfarina wind tunnel, one of the world's first full-size wind tunnels, was finished. Pininfarina became a leader in aerodynamic research and development. In the second half of the Seventies, work began on building the Cambiano facility where Pininfarina is still housed today.

1980s - PININFARINA EXTRA

Pininfarina Extra was founded in 1986. A new business division expanding the company services from only automotive design and manufacturing, to further transportation and industrial design.

1990s - EXPANDING THE CURRENT BUSINESS

With the addition of Pininfarina Deutschland GmbH, the company started operating in the German market in the field of car engineering, tooling and model making. The production activity was growing.

2000s - BECOMING A 360° DESIGN HOUSE

With design and manufacturing partnerships with the world's most famous brands still as the main business, the services by Pininfarina Extra were growing. Projects like the 2006 Olympic Torch and also an increase in architecture. From an engineering point of view, the company started focusing on innovative drivetrain technology, developing concepts for electric cars like the Bolloré and Sintesi concept. In line with the company's roots, they began offering design- and coachbuilding services for one-off vehicles again.

2010s - NEW DIRECTIONS

After a near bankruptcy and the acquisition by Mahindra Group, the decision to stop the manufacturing services was made and focus on delivering design- and engineering services as an independent provider. With automotive becoming a smaller portion of the work portfolio, services of Pininfarina Extra were expanded.

2018 - AUTOMOBILI PININFARINA FOUNDED

In 2018, Automobili Pininfarina was founded as sister company under the Mahindra Group structure. This new company changes the approach from B2B to B2C. The first car, Battista was introduced in 2019 and will start production in late 2020, Pininfarina's 90th anniversary year.



SELECTION OF PININFARINA DESIGNED CARS THROUGHOUT THE YEARS

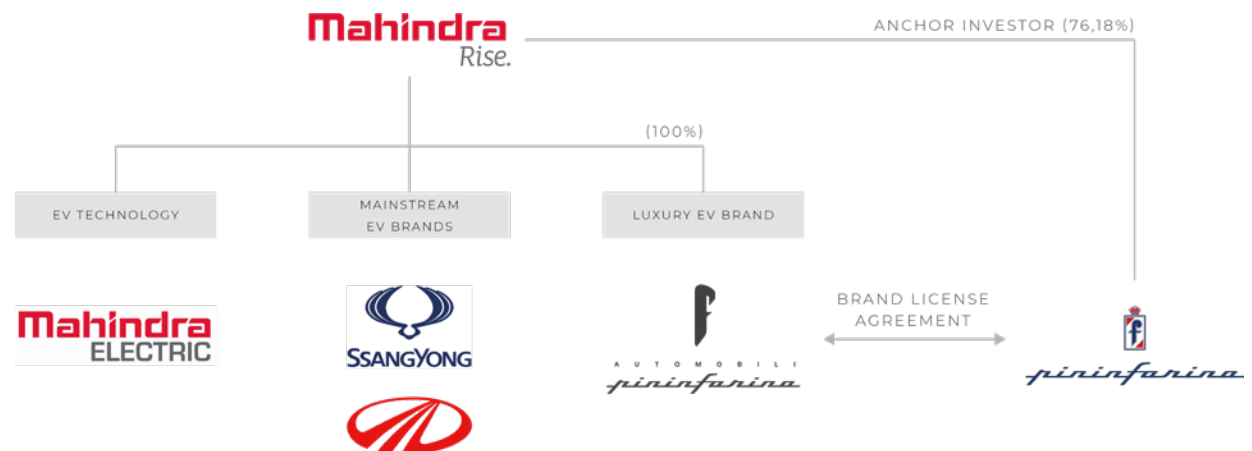


2.2 APF: AN INTRODUCTION

A famous name, a new company. Understanding the business structure is necessary to understand the reason behind this project.

Automobili Pininfarina (hereinafter referred to as APF), is a starting OEM in the automotive industry, which means that the company develops and builds cars to sell on the consumer market. It was born in April 2018 out of the relationship between PFSpA and Mahindra & Mahindra Group (hereinafter referred to as M&M). PF SpA is one of the oldest and most respected independent automotive design houses in the world, celebrating its 90th birthday this year. After having worked mainly

in automotive design and for the past 30 years also in product design and architecture, the majority of the company was bought by the Indian conglomerate Mahindra Group in 2015. As part of a plan to revive the Pininfarina business after a period of financial difficulty, the chairmen of the two companies, Paolo Pininfarina and Anand Mahindra together decided to start a new venture focused on the B2C market. With this fully Mahindra Group owned business, the Pininfarina name becomes available as a stand-alone car brand for the first time in history: Automobili Pininfarina was born.





FROM DESIGNING FOR FAMOUS OTHERS TO DESIGN TO BECOME FAMOUS BY YOURSELF. A BIG SHIFT.

2.3 CONTEXT

To start the process, understanding the context in which APF operates is key. This means giving insights into the market, the place of APF is this market and provide more detailed information on the company structure.

2.3.1 MARKET

A PARADIGM SHIFT

The automotive industry is in a state of change. The rise of new automotive manufacturers is more alive than it has been in the past 50 years. Newcomers from rapidly developing countries and new industries are changing the market landscape (Schmidt, 2016). Especially Asia and the United States are a breeding ground for new businesses in the automotive industry (McKinsey & Company, 2013). There are a few reasons for this. Firstly, because of the paradigm shift towards new drivetrains, mainly battery electric vehicles (BEV), the time is right for new players to enter the market without the need to develop an internal combustion engine vehicle (ICE) with all high costs associated with this (McGee, 2018). This allows ambitious newcomers in developing industries

like China to bring a car to the market with incredible pace, that is possible to manufacture with much less existing knowledge about traditional car development. The time for this is right, because of strong government incentives and dropping prices for batteries (Plumer, 2017). Because of this change, automotive start-ups in the BEV segment are founded around the globe. Besides this, the change from traditional OEM (Original Equipment Manufacturer, usually referred to as car manufacturer) to a provider of mobility solutions is driving development mostly in the United States. Software companies are investing enormous amounts of money in the development of hard- and software integration in the automotive industry and OEMs are becoming more and more software dependent and skilled (Gapper, 2015).

DEALING WITH A LEGACY

All these new automotive manufacturers that are popping up around the globe, mostly focussing on electric vehicles, usually have one main common issue. Building a car brand that can compete with the world's strongest brands

IDEALLY, TO START A NEW AUTOMOTIVE COMPANY, YOU WOULD HAVE A BLANK SHEET IN TERMS OF TECHNOLOGICAL AND MANUFACTURING LEGACY AND AMORTIZATION, YET PLACE IT BELOW A BRAND THAT PEOPLE KNOW AND TRUST.

that are in the automotive domain is a massive challenge. Especially because the traditional, established OEMs are also shifting their focus to the development of (battery) electric vehicles. Ideally, to start a new automotive company, you would have a blank sheet in terms of technological and manufacturing legacy and amortization, yet place it below a brand that people know and trust. APF has a unique position in that sense. It is a new venture, started by PF SpA major shareholder Mahindra & Mahindra, as a B2C business under the same, legendary Pininfarina name. This company therefore is in the luxurious position described above, not having a monetary or technological legacy to amortize, yet with a well known and established name to go to market.

However, this also brings problems with it. PF SpA is an independent design and engineering supplier with most of its heritage in the automotive sector. 90 years of history of design, engineering and manufacturing for the world's most famous car brands including Ferrari, Maserati, Alfa Romeo and Peugeot. This means that, even though they have a clean slate for technology and manufacturing,



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RIVIAN R1S

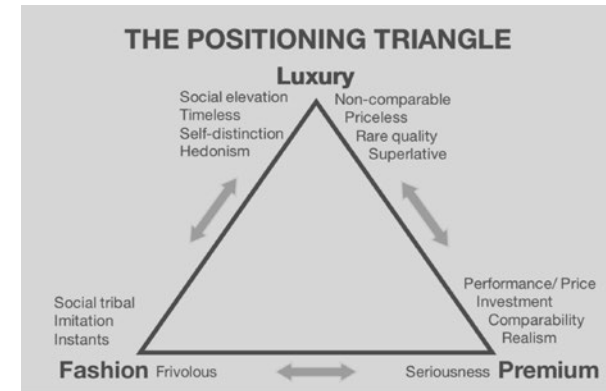
the legacy that comes with the brand name should be managed carefully. The Pininfarina name is associated with other car manufacturers, so in the shift from provider to manufacturer it is extra challenging to find a unique positioning.

NEW CAR MANUFACTURERS ARE POPPING UP AROUND THE GLOBE, ALL IN THE MASS MARKET AND PREMIUM SEGMENTS.

The goal of this thesis was to develop a vision for a new APF brand identity, positioning and manifestation. Important in this process was to understand what heritage to take along to the new brand and how the Pininfarina name and the values that are associated with it can help the APF brand grow, while at the same time creating a new, fresh story that represents APF its strengths.

2.3.2 THEORY

When working on strategic brand development, understanding the modern day approach to brand and marketing is important. Branding in the traditional sense is still seen as a solely product related process in a lot of cases. Look for the term 'brand' in the Oxford Dictionary of English, and you will find the explanation: "a type of product manufactured by a particular company under a particular name." (2019). However, brands are much more than simply the representation of a product these days. According to the American Marketing Association, a 'brand' is a "name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition" (2019). This encompasses much better the approach to branding in the modern era. Especially when considering the luxury segment, which is the segment APF is targeting, this is true. The



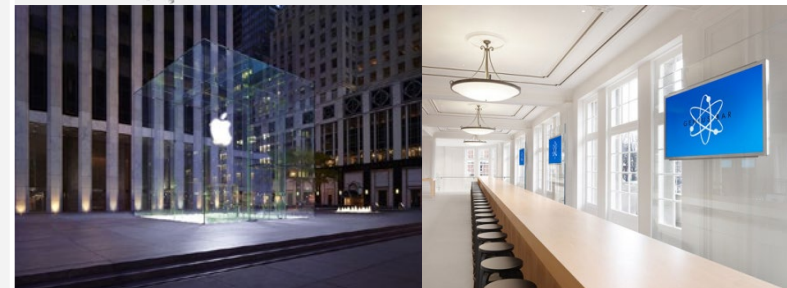
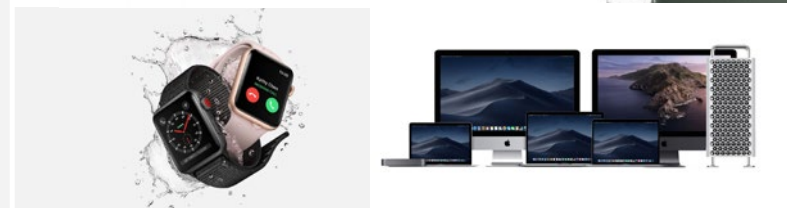
THE POSITIONING TRIANGLE BY KAPFERER & BASTIEN (2012)

traditional positioning of luxury companies was mostly focused on product only, even though new luxury is about experiences (Danziger, 2005). Combining this with the idea of Kapferer and Bastien (2012) that "a luxury brand creates high quality products that shows who we are to others and provides pleasure as central benefit", shows that branding in luxury in the modern era is much more than selling a product for the sake of a brand name. It is about creating meaningful and unique customer experiences.

For luxury brands a focus on the holistic customer experience is key, since the experience is becoming more and more important these days. Ultimately, brands need to realize that true differentiation in luxury is the mental escape it provides; the mini-vacation, the reprieve from the ordinary (Bakula, 2017). This can be achieved

through a holistic customer brand experience. A brand customer experience is *“where the brand’s essence, promise, values, and all that it stands for, come alive through its customer experience.”* (Davis, 2018). These days that means across many more touchpoints than just in stores and traditional marketing materials. One of the first companies to understand the importance of this ‘complete brand immersion’ very well was Apple. The customer experience is curated from start to end, with a very high attention to detail when it comes to visual identity, narrative and user experience. This is what a true design driven company should focus on, the design of all parts of the business. More and more luxury brands are taking over this approach and APF has the chance to shape this experience from the very beginning.

Finding a unique positioning is a big challenge though. How to stand out from the ever-growing markets and choices? The answer is not to shout as loud as possible in the hope that someone picks-up part of your message. This might work to create initial success, but not as a sustainable solution (van der Vorst, 2017). Besides that, dilution of brand values is important to consider as well. So what is it that makes APF unique? This thesis answers exactly that question.



EXAMPLE OF A COMPLETE BRAND IMMERSION, THE CUSTOMER EXPERIENCE AT APPLE. CONSISTENCY IN VISUAL IDENTITY, NARRATIVE AND USER EXPERIENCE. THE COMPLETE EXPERIENCE IS CONSIDERED HOLISTICALLY AND DESIGNED FROM START TO FINISH. A TYPICAL TRAIT AND NEED OF A DESIGN DRIVEN COMPANY.



CHAPTER THREE **ANALYSIS**

- 3.1** TWO STORIES, TWO PATHS
- 3.2** PATH 1: THE EXISTING APPROACH
- 3.3** PATH 2: LOOKING FOR INFLUENCES

3.1 TWO STORIES, TWO PATHS

The development of a new brand identity requires a certain approach of discovery, analysis, definition and creation phases. To understand the value of Pininfarina as a brand name, a brand analysis for both PF SpA and APF was conducted. The goal of this was to find the brand values and positioning of the current brands as well as identifying what could make APF unique and recognizable.

Because APF was in the middle of the brand identity development process during the period of this thesis, the choice was made to take a two-way approach. Firstly, look into the existing positioning and proposal by APF, identifying the ambitions of the company and understand what they are trying to create for themselves. Secondly, approaching it from a blank sheet of paper, where an analysis of the PF SpA and APF brands would be used to objectively analyze the current brand positioning and qualities, this way looking for open opportunities. When combining these two 'paths', the similarities and differences will allow a critical view on the brand development and form the basis for a brand vision for the year 2025. Having a brand vision like this is the key

component in the development of the story and visual communications assets for the new brand identity.

The first steps in the brand analysis are focused on finding the core identity of the brand. This means analyzing company positioning, vision, mission statement, key values and tone of voice in all corporate communication and products. Part of this is also a detailed styling analysis that defines what makes Pininfarina design unique and recognizable, since design is what made Pininfarina famous in the first place. Finding overall themes in this history is the main goal, since specific styling cues and details are often related to one of the brands Pininfarina was working for. In this analysis, it is especially important to understand what sets Pininfarina design apart from its competitors, both independent design studios as well as other OEMs.

Firstly, the existing position is looked at. What is APF's own idea for their brand? What is the current brand positioning, portfolio strategy, what are the company's strengths and weaknesses and how do they communicate at this point in time?

PATH ONE

EXISTING APPROACH

EXISTING BRAND

Vision, mission, values and communication of APF brand, including existing proposal for rebranding

PORTFOLIO

Automobili Pininfarina's product portfolio approach, short- and medium-long term

BRAND ATTRIBUTES

APF's current brand attributes and resulting SWOT analysis of current positioning

EXISTING TOUCHPOINTS

Analysis of existing touchpoints. Marketing approach and design identity

PATH TWO

POTENTIAL INFLUENCES

PININFARINA AS BRAND NAME

Historical importance of Pininfarina brand and positioning of PF SpA

DESIGN

Styling analysis to find recurring themes in Pininfarina's design history

MARKET

Market analysis, including competitor definition and positioning, trends and audience definition

IMAGE

Brand Image analysis to understand how to shape the brand strategy to make the image fit with the identity

3.2 PATH 1: THE EXISTING APPROACH

KEY LEARNINGS #1

STRONG FOCUS ON DESIGN,
LEANING MOSTLY ON PF SPA. 'PURA'
PHILOSOPHY COULD BE LINKED MORE
TO BRAND STRATEGY

3.2.1 AUTOMOBILI PININFARINA: MISSION, VISION AND VALUES

To start the understanding of the existing approach taken by APF, the start of the analysis was the basic brand identity. This includes mission, vision and core values as described by the company itself, the desired image.

APF was started in April 2018. Since then, the first product, Battista, was launched. Building a brand takes time and even though APF has been working hard on developing their unique positioning, the brand strategy on paper still requires more detailing and depth. Since APF bears the name of one of the most famous automotive design houses in the world, naturally a part of the brand strategy should fit with that heritage.

'PURA' PHILOSOPHY

Pininfarina design DNA is at the core of this. According to Luca Borgogno, the company's Chief Design Officer, the values 'elegance' and 'purity' are clear Pininfarina design values to take along

from the 90 year history. Regarding the design of Battista he says:

"Pininfarina designs cars where form and function are equal. We wanted to use as many sensual shapes as possible – very Italian, with curves, to give back a feeling of the cars of the '60s and the moment in time when sensual design in cars was to the fore and when Pininfarina really became iconic. We believe that the purest creations are those where the design, the driving experience, the passenger experience and engineering, all play an equal role. This design purity defines Automobili Pininfarina's design." (Automobili Pininfarina, 2019).

APF calls this design philosophy 'PURA' and uses this as the basis for its product development. This philosophy does not yet clearly link to the brand strategy.

MISSION AND VISION

When it comes to the brand strategy and company vision, APF states the vision to become the world's most sustainable luxury car brand.



This vision should be reached by creating electric vehicles that will make people fall in love with electric driving. The combination of Italian design and electric drivetrains should make their electric vehicles as desirable as the cars that Pininfarina has made throughout the years for other brands like Ferrari and Maserati.

When analyzing the company's mission, vision and values, it becomes clear that APF is leaning strongly on the values of PF SpA. With the latter one being a service provider of design- and engineering services, this approach seems to not take all aspects of an OEM, which sells products to customers. The lack of a clear company mission statement was most apparent. Therefore, the need to find a more unique positioning was identified, with strong core brand attributes and values that add to the company's mission and desire to reach a compelling vision. The company itself already started this process by working together with an external agency, as can be seen on the next page.

MISSION

Automobili Pininfarina will combine its in-house expertise with some of the world's leading automotive design and engineering suppliers to support its aggressive performance targets and market launch in late 2020. Designed, developed and produced in Italy, all models will be sold and serviced in all major global markets under the brand name Pininfarina. The new company aims to be the most sustainable luxury car brand in the world.

VISION

We strive to become the world's most sustainable luxury car brand by creating electric vehicles that will make people fall in love with EV

VALUES

Purity

We believe that the purest creations are those where the design, the driving experience, the passenger experience and engineering, all play an equal role. This design purity where form and function are inseparable, defines Automobili Pininfarina's design.

Beauty

Italian design with 90 years of history

Rarity

Limited series, low volume manufacturing and hand assembly

3.2.2 REBRANDING PROPOSAL

The challenge to create a more unique brand positioning was also noticed by the company. The need to stand out from PF SpA and finding the way to become a separate, recognizable brand required redefinition of the existing brand strategy. For this project, led by the APF Chief Brand Officer, a first proposal was created in collaboration with an external agency.

ESSENCE AND PERSONALITY

In this proposal presented to the company by an external branding and design agency, the desired brand essence was focused around the theme 'visionary', as can be seen in the brand pyramid in on the right. The rationale behind this was based on the visionary that was Pininfarina founder Battista 'Pinin' Farina. His design was years ahead of the competition, proving influential for decades afterwards. Bringing this to the modern world though, this can be said for other company founders as well. Authenticity is key and while the personality traits that are shown in the pyramid can be a basis for a strong brand positioning, they can only become truly valuable when connected

to values that are unique for APF. The proposed brand strategy therefore still seems rather generic and linked strongly with the history of the PF SpA brand.

ATTRIBUTES AND VALUES

Naturally, the strongest attribute of the Pininfarina brand name is design quality. Since Pininfarina is one of the most important names in automotive design, this attribute is the strongest in the proposal. The brand heritage that is mentioned comes back to the same strength and therefore seems unnecessary.

Besides that, the EV technology APF is using is future facing, showing the way forward for the Italian automotive industry running behind on this topic. With performance starting to become a commodity though, the quality of the drivetrain and the experience of using electric vehicles will be the opportunity for APF to differentiate besides only the high performance aspect of EV. That way, the technology will also be meaningful to the customer, with the source of the technology of less importance, whether that is in-house or picked from technical partners.

KEY LEARNINGS #2

'VISIONARY' ESSENCE SHOWS POTENTIAL, BUT TOO MUCH FOCUS ON PAST RATHER THAN FUTURE. CULTURE SHOULD BE DEVELOPED.

The culture attribute is rather generic. “Seeking improvement in everything we do” is not unique to APF. Defining what type of culture that is would be a way to differentiate.

In this proposal, the brand heritage is very strong and leans heavily on the story of PF SpA. Key traits that do not fully represent APF’s values. The strong focus on heritage could also potentially cause problems, since APF and PF SpA are separate companies that should leverage each others strengths, but not cannibalize each other.

To find APF attributes besides merely electrification and design credentials, a closer look was taken at the brand’s product portfolio strategy. Does this fit with the current positioning, or are there opportunities to be found there? The next paragraphs go into detail on the portfolio strategy and the company’s strengths and weaknesses.

THE VISIONARY BRAND ESSENCE SHOWS POTENTIAL, BUT ATTRIBUTES, VALUES AND PERSONALITY TRAITS ARE NOT THAT UNIQUE TO APF



3.2.3 PRODUCT PORTFOLIO STRATEGY

Battista is the first APF product. Understanding which steps are planned next is very important to prepare the brand the right way.

In March 2019, at the Geneva International Motor Show, the company introduced its first product. A so called fully electric luxury hyper GT car called Battista, named after the founder of PF SpA, Battista 'Pinin' Farina. This product acts as the halo vehicle for the brand, meaning that it is positioned at the highest end of the product portfolio that the company is building. The Battista will be built in low-volume production by PF SpA at its famous headquarters, south-east of Turin, in Cambiano, Italy. No more than 150 Battistas will be made.

Starting with a halo product like the Battista, has some implications for the development of the brand. Firstly, because of the niche hypercar market the company is entering with this product. The customer base that APF will build with the Battista is small and highly specific. This means that the Battista can work well as the ultimate tool to get exposure to a wide group of people,

whether these are customers, fans or investors, but not necessarily as a business case developer.

When looking at the next steps in terms of product strategy, the company has announced the development of the next vehicle after Battista, which will be positioned in a very different market segment, namely the high-luxury GT and SUV segments. The first example of this car will be revealed in 2021 by means of a show car called 'Pura Vision', the vision for the generation of vehicles after Battista. These vehicles have a scheduled market launch starting in 2024 and are aimed at creating a new market segment with a new product, increasing diversification. The interesting and challenging result of this top-down strategy is that the brand perception needs to be shaped correctly for a car based on the 'Pura Vision' concept to be accepted as a product fitting the APF brand. Question is, how does this relate to the company's current attributes, strengths and weaknesses?

KEY LEARNINGS #3

BE CAREFUL FOR APF BRAND NOT TO BECOME THE SAME AS BATTISTA BRAND. BRAND SHOULD PREPARE AUDIENCE FOR FUTURE PORTFOLIO.



Pininfarina Battista

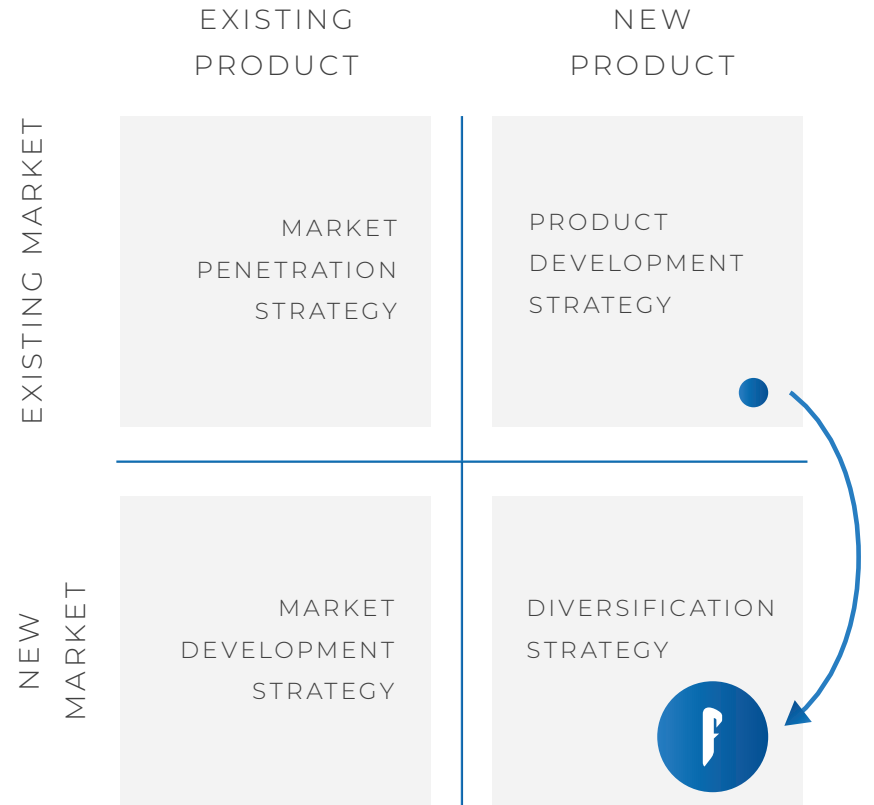


Future portfolio teaser



'Pura Vision' concept teaser

A TOP-DOWN APPROACH. AUTOMOBILI PININFARINA'S FIRST CAR, A FULLY-ELECTRIC LUXURY HYPER GT CALLED BATTISTA ACTS AS A BRAND BUILDER, YET DOES NOT PREDICT THE FUTURE PRODUCT LINE-UP. THIS MEANS THE BRAND MUST BE SHAPED FOR A NEW GENERATION OF PRODUCTS TO BE ACCEPTED.



Ansoff's growth strategy matrix

WITH BATTISTA, APF STARTS WITH A PRODUCT DEVELOPMENT STRATEGY. WITH PURA VISION HOWEVER, APF PREPARES FOR A SHIFT TOWARDS DIVERSIFICATION, AIMING TO CREATE A MORE UNIQUE POSITION IN THE INDUSTRY.

3.2.4 COMPANY ATTRIBUTES

Acting as the basis for the SWOT analysis, this attributes overview is the result of an objective look at the current most important features of the Automobili Pininfarina brand and Battista product.

DESIGN HERITAGE



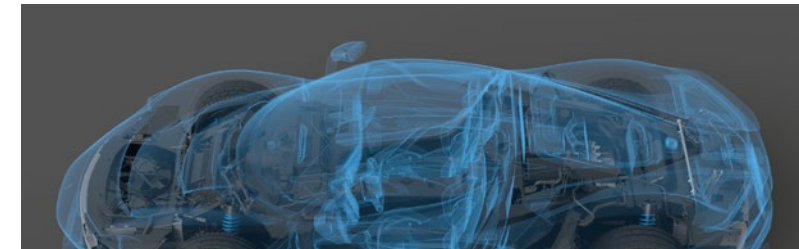
APF builds on 90 years of automotive design history with experience in one-off and small series with high personalisation possibilities. This design expertise is communicated as the company's main USP. The importance of the Pininfarina name in the automotive design industry naturally makes this the most obvious value for APF. People who are already familiar with the Pininfarina name will be so because of the design qualities made famous by the brand.

EV TECHNOLOGY



APF positions itself as a pioneering electric vehicle brand. This is not really reflected in the current mission and vision, or communicated company values, although this is the most distinguishing feature of the company compared to its main competitors.

HIGH PERFORMANCE



EV delivering extreme performance, in power, speed and range terms. Making 1900 horsepower available for road use is unique to electric driving and one of the USPs for Battista in comparison with the competition.

LOW VOLUME RARITY



Limited series, low volume manufacturing. Only 150 Battistas will be made and according to the company, also following vehicles will be built in low-volume. This implies a possible strong investment potential

MADE IN ITALY



Battista will be manufactured in Cambiano, Italy, at PF SpA. This is part of Pininfarina's expertise, since their core business has always been automotive design and engineering services and the creation of low-volume or one-off production cars.

STRONG FINANCIAL BACKING



APF is owned by one of the world's biggest conglomerates and receives a strong financial backing from from Mahindra Group. This is not a reason for success, but it takes away a certain degree of risk in the starting phase.

KEY LEARNINGS #4

DESIGN QUALITY, LOOKING FORWARD WITH EV POWERTRAINS, EXCLUSIVITY, ITALIAN BACKGROUND AND STRONG FINANCIAL BACKING

3.2.5 SWOT ANALYSIS

The company strengths are very much product focused. The Pininfarina design heritage is the most obvious strength and the reason for the start of the company. The technology that is being developed is different from the competitors playing in the same high-luxury segment, since EV powertrains are mostly booming in the mass market and premium segments rather than the high-luxury segment. Exclusivity and 'Made in Italy' craftsmanship gives them a strong entry position in the luxury automotive segment. Lastly, the strong financial backing from owner Mahindra Group creates more certainty in the starting phase of the company.

However, as a starting company, Automobili Pininfarina faces a lot of uncertainties that show the current weaknesses of the company. The product strategy that is focused on a highly limited, niche market, makes the acceptance more difficult. An important factor in this is the positioning of a new type of product in a market that has been existing for a long time, which naturally means that customers in this market segment need to be open for something new. If this is not the case, selling the product can become very difficult. A new type of drivetrain technology for the high-luxury segment in which

APF positions itself, makes it difficult for potential customers to understand what to expect from the new product and company. In terms of manufacturing, for the first product APF can rely on the small series expertise of PF SpA. For the products after Battista though, the new type of limited series manufacturing asks for a setup and ramp-up that is highly flexible and bespoke. Since APF is planning to operate this fully by themselves, this is not one of the company's strengths.

Having said that, facing these weaknesses and taking a risk is the only way to make use of the opportunities available to the company. The strong growth of electric vehicles in the mass market and premium segments, but slow growth in the high-luxury segment, opens a gap for APF to enter as first mover in this segment.

In any case, the threats coming from established OEMs, other start-ups in the field and resource heavy companies from other industries should not be underestimated. Companies with bigger budgets and more experience in automotive manufacturing and quality programs form a threat to the success of small, upcoming manufacturers. Besides, the high up-front investment coming from a single investor comes with a certain amount of risk, since this investor is the only way to success at this point in time.

KEY LEARNINGS #5

OPPORTUNITIES SHOW ROOM FOR BRAND GROWTH BEYOND CURRENT APPROACH, FOCUS ON CHANGING SEGMENTS, MARKET AND CUSTOMERS.

STRENGTHS

Design heritage

EV technology and performance as first in high-luxury segment

Exclusivity

Made in Italy craftsmanship and personalization

Strong financial backing Mahindra

WEAKNESSES

Limited market (up to 2.500 units p.a.)

New product in traditional market

Unproven technology

Unproven quality

Complex manufacturing set-up and ramp-up

OPPORTUNITIES

High-luxury segment running behind in electrification

Global increase in EV demand due to environmental awareness

Governmental incentives for EV development

New customers demand new products

THREATS

Competition from established OEMs

Competition from many other start-ups

Competition from resource heavy newcomers

High up-front investment from a single investor

Quality problems

KEY LEARNINGS #6

CONSISTENCY IS MOST IMPORTANT IMPROVEMENT TO MAKE. LESS PRODUCT FOCUS, INCREASED BRAND STORYTELLING INSTEAD. STRONGER BRAND IMMERSION NECESSARY.

3.2.6 COMMUNICATION TOUCHPOINTS

To fully understand how APF approaches its different audiences, a closer look at all touchpoints was taken.

In today's world, a wide selection of touchpoints are available to come in contact with all stakeholders a company has. These touchpoints are the places where the brand is in contact with the stakeholders and are therefore a very important part of the brand development strategy. By showing the customers a clear and recognizable message and visual appearance, a coherent brand story can be conveyed. Automobili Pininfarina uses the following touchpoints:

DIGITAL TOUCHPOINTS

SOCIAL MEDIA

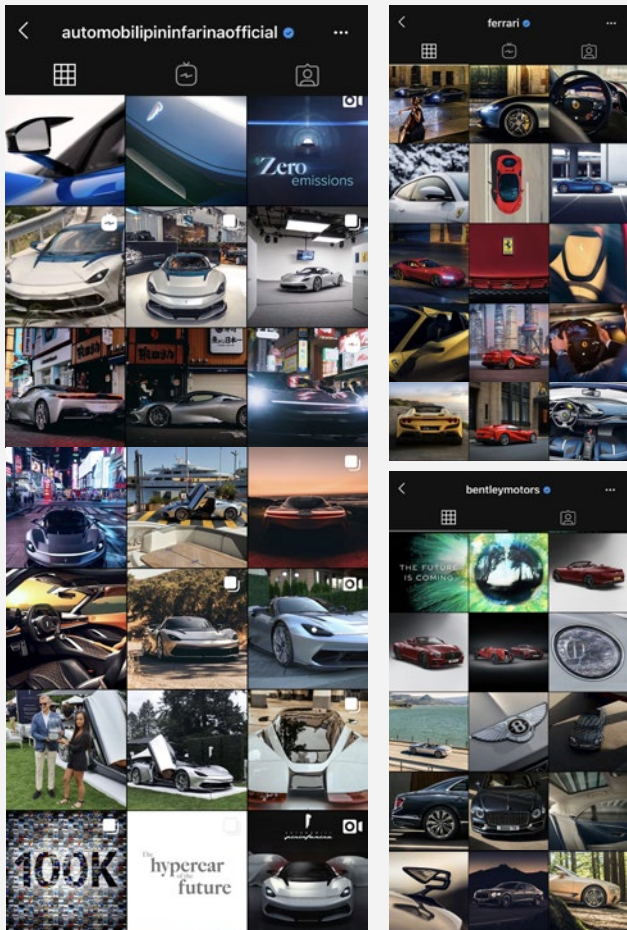
The company is highly active on all the social media channels they use, namely Instagram, Facebook, Twitter, LinkedIn and YouTube. Where LinkedIn is used mostly for corporate topics such as investor relations, recruitment and product development news, the other channels are very

much product focused. Looking at the examples on the right, the focus only on the product, Battista, is clearly visible and for example not on product development or lifestyle. This in itself is not a problem, but when building a brand, sharing a more diverse set of messages could be seen as beneficial, especially since Battista is not a precursor for the product portfolio in five years from now.

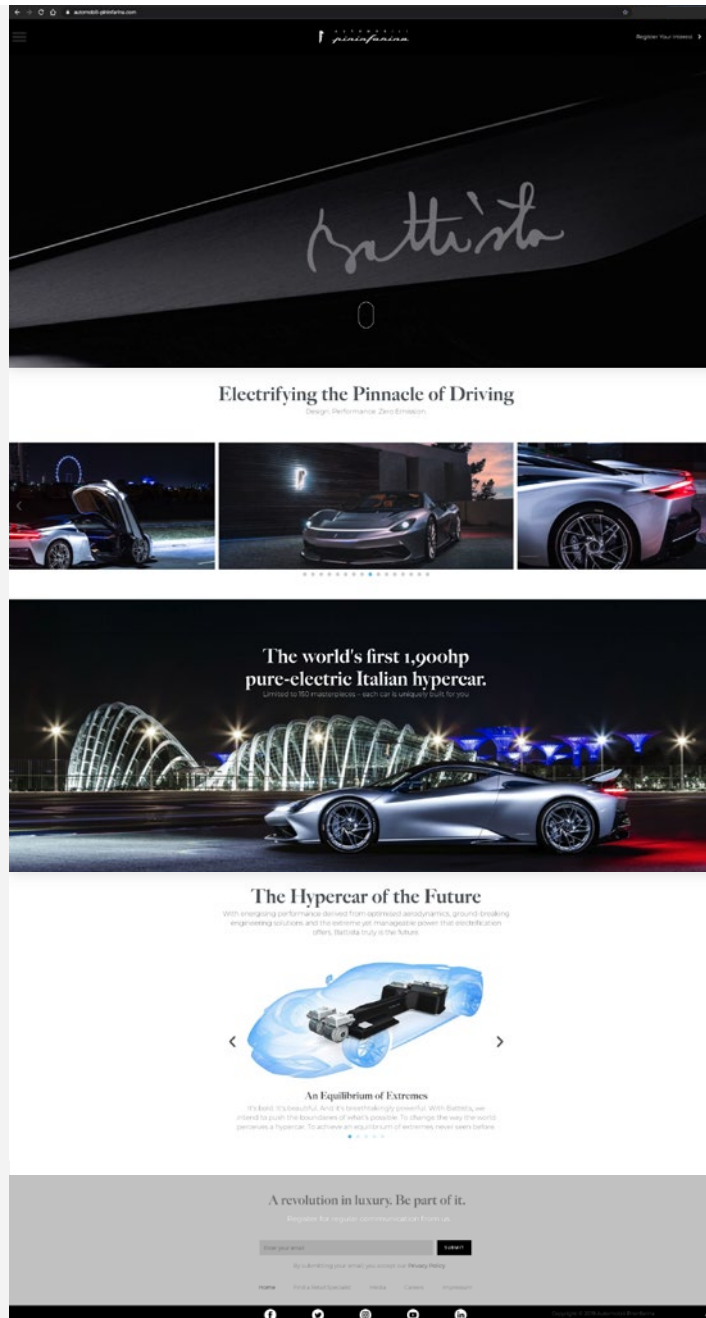
Visually, there is an overall lack of coherence, as can be seen in the aforementioned examples on the right. Image grading, the use of typography and graphics and colours are not used consistently. Because of this, visuals are not recognizable as 'Automobili Pininfarina'. Finding and developing a corporate style is necessary.

WEBSITE

This problem also continues on the website of the company. There is a slightly messy look to the website because of this visual inconsistency and things such as alignment differences and use of text on images. Messaging on the website is also very much focused on the final product and not company or development focused.



IN SEARCH FOR STYLE. THERE IS AN OVERALL LACK OF COHERENCE IN THE QUALITY OF COMMUNICATION ASSETS USED BY APF.

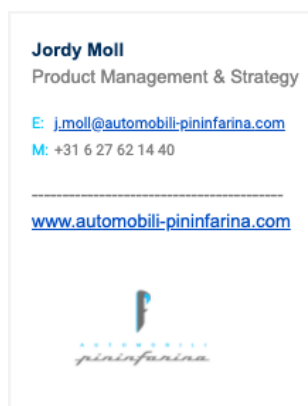


THE COMPANY WEBSITE SHOWS A LACK OF CONSIDERATION. THE LANDING ON A VIDEO BANNER WORKS TO INDULGE VISITORS IN THE WORLD OF APF, BUT AFTERWARDS THE SPACING AROUND CONTENT IS INCONSISTENT AND THE PAGE DOES NOT SHOW IMMERSIVE CONTENT. GOOD IMAGERY COULD SPEAK FOR ITSELF IF GIVEN MORE SPACE.

EMAIL (DIRECT, NEWSLETTERS & INVITATIONS)

A lot of direct communication with important stakeholders such as customers, prospects, partners, investors and to a certain extent also fans is done through direct mailing. There are three main email types:

1. Direct email
2. Newsletters
3. Invitations



When it comes to direct email, there usually is little need for more CI elements besides the email signature. The current signature that is used within the company is very simple, corporate and contains no brand specific elements

apart from the trademark logo. For a company bearing the name of one of the most successful design houses in the world, a more considered approach should be taken.


Secondly, there are regular email newsletters that are shared with all stakeholders. These newsletters at the moment follow no specific visual guideline that is used in other touchpoints and have therefore a specific style only seen here. Guidance in terms of colour, font and logo use as well as picture placement and is necessary.

Thirdly, emails are used to send invitations to events, private viewings and other company gatherings. These are mostly developed by external agencies. Because of the absence of visual identity guidelines, these invitations look different for every event. Also for these emails the principle of consistency holds and needs to be improved.

CONCLUSION DIGITAL TOUCHPOINTS

Clear visual guidelines need to be developed to bring the appearance of all digital assets together and create consistency. The narrative could benefit from more diverse topics, to develop the APF brand rather than solely the Battista brand.

AUTOMOBILI
pininfarina




Dear friends of Automobili Pininfarina,

We have made a fast start into 2020, the 90th anniversary year of Pininfarina SpA, commencing the testing and development phase for the ground-breaking Battista - the world's first fully electric luxury hypercar.

The Battista's technical development schedule is headed by Automobili Pininfarina Sportscar Director René Wollmann, formerly of Mercedes-AMG. In the driving seat of Battista prototype vehicles will be former Formula One and Formula E legend Nick Heidfeld, now a Development Driver and Ambassador for the Italian luxury car marque.

René Wollmann commented: "The mule vehicles running the chassis and powertrain concepts for Battista have already achieved 80 per cent of their performance capability without issue. This means that our EV performance is already equal to the most powerful combustion engine-powered hypercar currently in the world. And in the simulation and wind tunnel testing phase, by fine tuning the aero packaging, we've already seen a significant increase in the

AUTOMOBILI
pininfarina



Dear Jordy,

Following the initial development programme of simulated aerodynamic testing in Italy, Automobili Pininfarina has revealed its stunning Blu Iconica Battista with new design details at the Turin Outdoor Auto Show this week

The evolution of the Battista's design as it heads into its development programme resulted in design detail upgrades that have redefined the front of the Battista and reinforced its hypercar look and feel, presenting an even greater visual connection between front and back.

The revised Blu Iconica Battista will be presented in Turin until Sunday 23rd June with Paolo Pininfarina, Chairman of Pininfarina S.p.A and Luca Borgogno, Automobili Pininfarina's Design Director joining the hypercar at its 'home' motor

AUTOMOBILI
pininfarina



LEGENDS DRIVE
MONTEREY CAR WEEK 2019

THURSDAY 15TH AUGUST 12.00 – 16.00

The inaugural Automobili Pininfarina Legends Drive is fast approaching. This unique opportunity for drivers and owners of classic Pininfarina-designed cars will commence with a light lunch at Bernardus Lodge & Spa, 415 W Carmel Valley Rd, Carmel Valley, CA 93924.

From there the cavalcade will travel south before coming back to the House of Automobili Pininfarina, finishing around 16.00hrs. The full route will be shared at the start point at Bernardus Lodge.

If you have any questions in advance of the event please contact Jules Rha on +1 (646) 531 3372 or email VIP@automobili-pininfarina.com.

I look forward to spending time with you, and thank you in advance for joining this historic event.



AUTOMOBILI
pininfarina



Your electrifying race car experience

Prepare for the performance of Battista

Barcelona, Spain 13 - 15 November 2019

EMAIL NEWSLETTERS.

EMAIL INVITATIONS.

OFFLINE TOUCHPOINTS

EVENT SPACES

Even though a lot of the communication by the company is done digitally, the offline touchpoints are of great importance for the development of the company for multiple reasons.

Firstly, the sales process of the Battista is very much focused on private viewings and events in all target markets. Showing the car to prospects in the right setting is key to sales success. On the right, a selection of images from customer facing events can be seen. To give event spaces a Pininfarina look and feel, APF uses furniture designed by Pininfarina Extra. Besides the choice for mostly black and white elements, consistency in appearance is not there yet.

PRINT WORK

While APF as a company tries to limit the amount of printed assets for sustainability reasons, there are printed communication assets available. An example is the official Battista brochure book, which is very much focused on the design of the vehicle and the story of the people behind the

initiation of the Battista project. Information about the development of the car and business, as well as detailed information of the options on the car are missing in the narrative of the book.

RETAIL SPACES

At this moment, there are no rules or guidelines set for retail partners to adhere to. With the development of the retailer network and the first APF brand showroom scheduled to open in the first quarter of 2021, a design strategy for physical asset development for this topic needs to be developed. The brand vision proposed in this thesis should act as a guide to the creation of this strategy.

CONCLUSION OFFLINE TOUCHPOINTS

A style guide for offline spaces needs to be defined, in line with design strategy and visual identity. Pininfarina designed furniture is a good start, but does not transform an event space into a fully recognizable APF branded space. Colour, material and finish decisions have to be made for these spaces.



SELECTION OF EVENT SPACES AND CAR PRESENTATIONS.

3.3 PATH 2: LOOKING FOR

INFLUENCES

3.3.1 PININFARINA SPA: MISSION, VISION AND VALUES

In the two-path approach, the second path was about taking an objective look at the Pininfarina name, the market in which APF operates and find which opportunities arise when starting the brand development from a blank sheet of paper. Just as with the existing positioning, this starts by looking at mission, vision and core values as described by the company itself, but this time for Pininfarina SpA: the Pininfarina brand that most people know.

Pininfarina is an independent design and engineering provider with 90 years of history in automotive design. During the last 25 years, also other forms of transportation design, industrial / product design and architecture have been added to the expertise of the company. The main motto of the company is “where tradition and innovation meet”. Their vision to ‘be a symbol of Italian design in the world’ comes from this balance between these two values, which characterize Pininfarina design. Not only in automotive design, but across the entire business. Pininfarina’s clientele mostly comes from the luxury segment, with brands like Ferrari, Bovet watches and Poltrona Frau furniture

being amongst their clients. Because of this, they are well known for high quality, exclusive design.

Purity. Elegance. Innovation. Those are the three main values of Pininfarina according to themselves. Purity relates to the ambition to drive the development of sustainable products, in cars focusing on the development of electric drivetrains and hydrogen concepts. However, in Pininfarina, purity is mostly a design value. It relates to form and function and the balance between those two. This is also linked to the innovation part of Pininfarina DNA. Innovation in design and engineering is what has given Pininfarina its reputation in the industry. An example of this is their famous wind tunnel that was, when opened in 1972, the first full-scale wind tunnel in Italy and one of only a few in the world at the time. Still today, it is one of the most advanced aerodynamic and aeroacoustic research and development centers in the world. To understand where the value of the name comes from, a deeper dive into the company’s history can be found in the next paragraph.

INFLUENCE #1

PININFARINA S.P.A.
BRAND VALUES



MISSION

Pininfarina is a design house of international repute, a symbol of Italian style in the world. With almost 90 years of experience, it is a flexible partner able to offer competitive products and services based on the values of the brand: purity, elegance and innovation. Its activities focus on design, engineering services, conception and production of unique cars or in very small series.

VISION

To be a symbol of Italian style in the world

VALUES

Elegance

Design recognizable by volumes / proportions, clarity in execution because of limited amount of character lines

Cisitalia 202, Duettottanta

Purity

Design for function. Styling in harmony with engineering and aerodynamic development. No unnecessary over-design

Cambiano, Olympic Torch

Innovation

Design process (early adopters of CAD, scanning and aero research) and product (styling innovation, new drivetrain concepts)

Modulo, Sintesi, H2Speed

INFLUENCE #2

DESIGN IS THERE, BUT LUXURY POSITIONING, QUALITY AND TRUST NEED WORK

VISIONARY

BATTISTA
DESIGN DESIGN
AESTHETIC LEADER
DESIRABLE
ITALIAN
FERRARI
HERITAGE
ELEGANT BEAUTIFUL
SPORTY SPORTSCARS

WORDCLOUD WITH SPONTANEOUS ASSOCIATIONS. MOST OFTEN NAMED WORDS ARE BIGGEST.

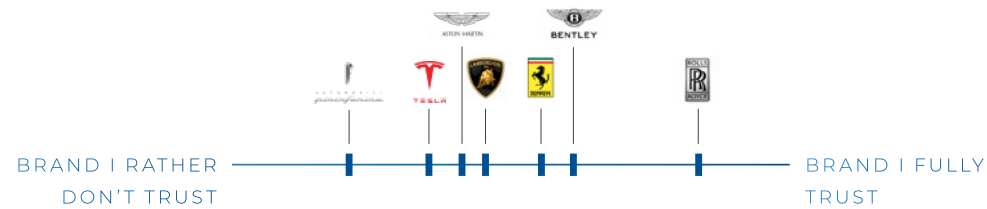
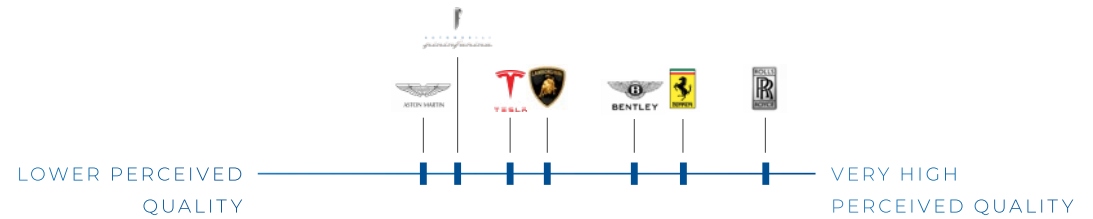
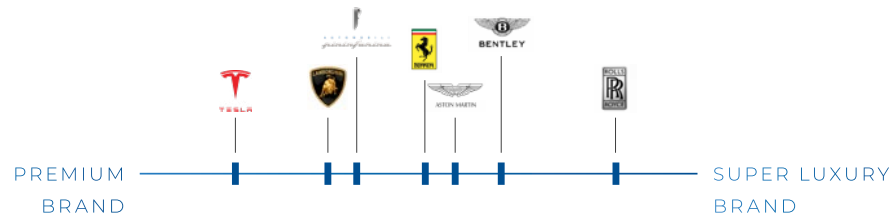
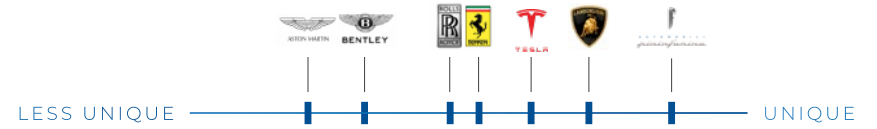
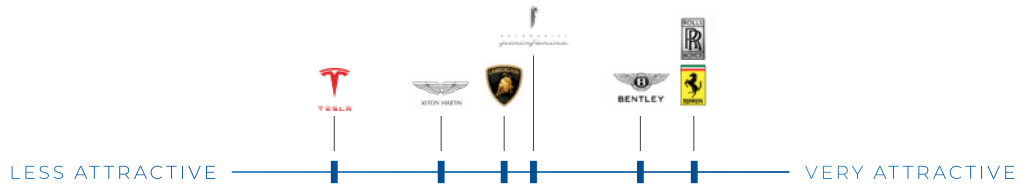
3.3.2 BRAND IMAGE

To get a better understanding of the image the current target audience has about the APF brand, a research study was conducted. In a series of three main events, starting at Geneva Motor Show 2019 (Europe, sample size n=34) and followed by the customer event during Monterey Car Week 2019 (North-America, n=58) and the Japanese market launch in December last year (n=7), an independent research organization conducted the research commissioned by APF.

A selection of open questions were asked, regarding brand positioning and perception. For example, the opening question of each interview was: *“When you think about the brand Pininfarina, what especially comes to mind?”* Mostly typical Italian characteristics in fact. This is mostly the case because currently, there is no clear differentiation between Pininfarina and Automobili Pininfarina. Pininfarina is mostly known and appreciated for its design, mainly for Ferrari. The heritage from this partnership is the main spontaneous association with the Pininfarina name. The connection to Ferrari is therefore an important part of the

brand image. Some mentioned the Battista as spontaneous reaction to the Pininfarina name, but not in relation to APF in particular, but to Pininfarina. The companies are perceived as the same. One problem with this is that the company is not perceived as a car manufacturer by the big audience yet. Because of this, it's currently not on eye-level with Ferrari, Rolls-Royce or Bentley. Explaining why the company fits in the luxury segment that these brands are in is very important for the general attractiveness and desirability of the brand. The company is seen as unique because of this heritage though, since there are no Pininfarina branded cars on the streets yet.

The brand identity should convey a series of values to boost certain company attributes. These include the luxury positioning beyond the exclusivity of low volume manufacturing, the quality that comes with that and the trust in the brand being able to make products that fit in the luxury segment. Defining a unique position in this is key to stand out but also to keep the uniqueness and visionary status the brand received so far.



INFLUENCE #3

PININFARINA DESIGN D.N.A.
TIMELESS. ICONIC.

3.3.3 ICONIC DESIGN

Going through the history of Pininfarina also means diving into what distinguishes Pininfarina design. From this, the question for APF what to take along from these design themes can be answered.

According to Paolo Pininfarina, chairman of the group and grandson of founder Battista 'Pinin' Farina, elegance is the key value that sets Pininfarina design apart from the competition: *"Our design work has to be innovative, it has to be essential, it has to be harmonic, it has to be balanced, and above all it has to be elegant. Elegance is something that is very important, and after all these years I think we can be proud to say that our cars are the most elegant."* (Wilson, 2013).

Italian automotive design usually can be brought back to the values 'Elegance', 'Innovation' and 'Purity', just as Pininfarina claims in their mission statement. However, the order of importance is unique for each design house. On the right side, a comparison is made between the three most successful design houses from Italian automotive history, Pininfarina, Bertone and Giugiaro,

which later became Italdesign. When looking more closely at Pininfarina's design history, the consistent focus on elegance in design becomes clear very quickly, throughout all decades Pininfarina has been active.

One of the things connected to this is the search for 'timeless design'. Design that lasts. Design that, while it might be very much linked to the style of a certain era, still works long after its conception. According to the Oxford English Dictionary, 'timeless' is defined as 'not affected by the passage of time or changes in fashion' (Timeless, 2019). Phrasing like 'pleasingly graceful' and 'stylish in appearance or manner' often come along, or 'iconic' and 'refined' (Finney, 2014). An interesting view at what elegance means is one by designer Massimo Vignelli. He says: *"There is a certain amount of latitude between what is good, what is elegant, and what is refined that can take many, many manifestations. It doesn't have to be one style. We're not talking about style, we're talking about quality. Style is tangible, quality is intangible. I am talking about creating for everything that surrounds us a level of quality."* (Popova, n.b.). This view has been taken along in the definition of the Pininfarina design themes.

PININFARINA

- 1. ELEGANCE
- 2. PURITY
- 3. INNOVATION



BERTONE

- 1. INNOVATION
- 2. ELEGANCE
- 3. PURITY



GIUGIARO / ITALDESIGN

- 1. PURITY
- 2. INNOVATION
- 3. ELEGANCE



FROM THE BEGINNING, PININFARINA HAS BEEN HIGHLY CONSISTENT IN THEIR DESIGN PHILOSOPHY, PUTTING ELEGANCE FIRST THROUGHOUT THE DECADES. THE MAIN COMPETITORS FROM ITALY HAVE CHANGED THEIR APPROACH OVER THE YEARS. STRONG CONSISTENCY LIKE THIS IS UNIQUE AND THEREFORE INSTANTLY RECOGNIZABLE.



EXPLORING CLASSIC PININFARINA DESIGN AT CONCOURS D'ELEGANCE PALEIS SOESTDIJK 2019.



THE PININFARINA COLLECTION AT THE PININFARINA HEADQUARTERS IN CAMBIANO, ITALY.

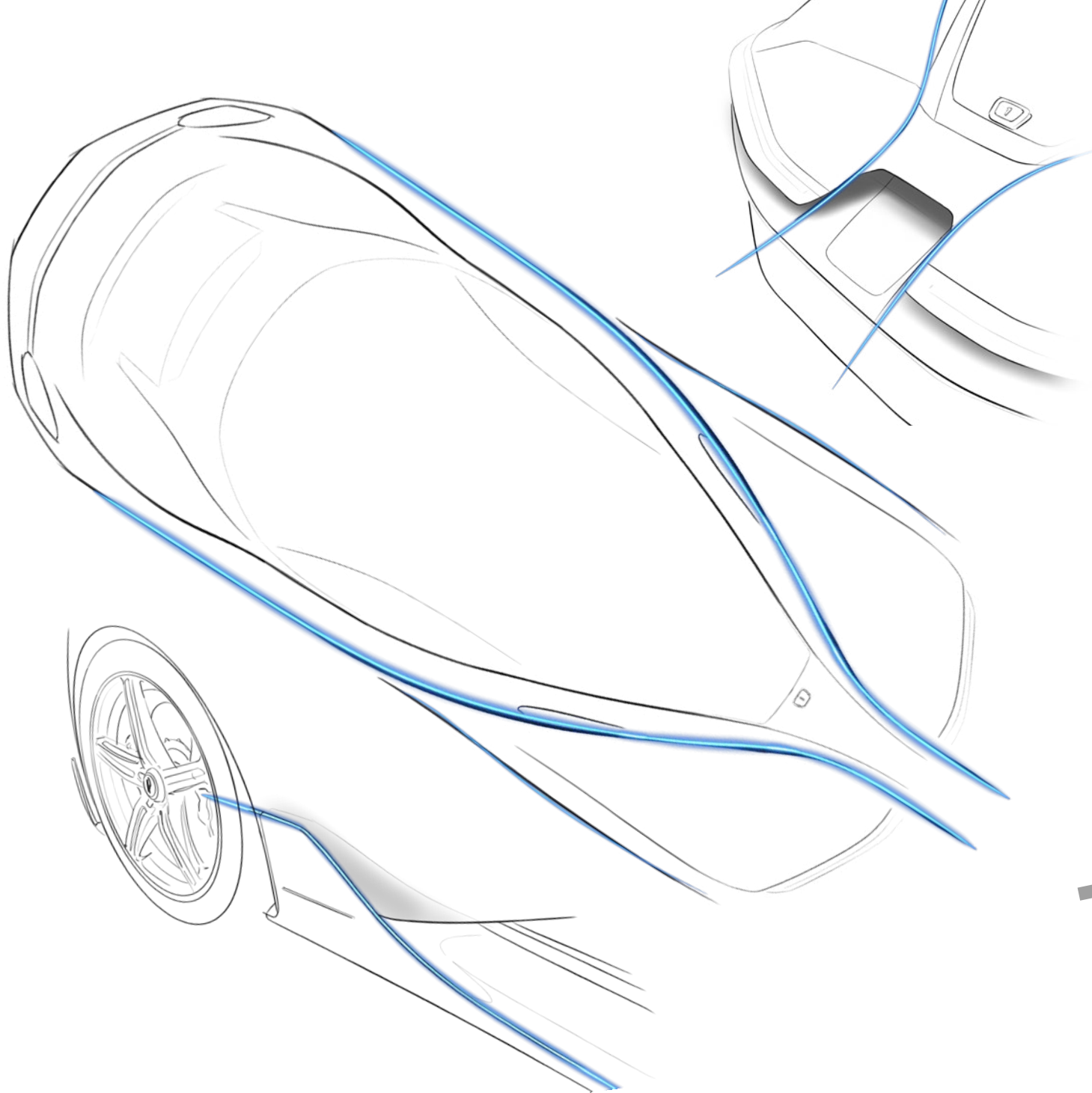


FIELD EXPLORATION

To get a better understanding of Pininfarina design, I had the possibility to make some field trips to deepen my understanding of Pininfarina design. Also here, the 'elegance' theme can be seen throughout all decades of Pininfarina design. Recognizable as the refined quality of subtle design, creating a timeless appeal. A pure approach is key here, with no place for overdesign and excessive complexity. Finding quality in simplicity. The experiences from these visits are used as inspiration for the design themes on the coming pages.

GETTING UP CLOSE WITH ITALIAN DESIGN HISTORY IN THE NATIONAL AUTOMOTIVE MUSEUM IN TURIN.

VISITING ONE OF THE LARGEST COLLECTIONS OF PININFARINA DESIGN, THE FERRARI MUSEUMS IN MARANELLO AND MODENA.



3.3.4 BATTISTA DESIGN

A quite traditional, sculptural design, showing lightness through layering in the surface design. The two intersecting planes on the side of the car create a continuity between different surfaces. Typical for the Battista are the continuous light units both front and rear. To achieve more traditional Pininfarina proportions, the cabin is placed further to the front than sister car Rimac C_2. Because of this, Battista has typical ICE hypercar proportions, but with improved interior space due to powertrain freedom. Which of these themes can be found throughout the Pininfarina design history?

INFLUENCE #4

BATTISTA DESIGN:
FLOW AND CONTINUITY



INFLUENCE #5

ELEGANCE, BALANCE,
INNOVATION & LIGHTNESS

3.3.5 DESIGN THEMES

ELEGANCE

Sculptural and elegant surface treatment. That is Pininfarina design. Design with volumes and proportions, rather than character lines. Pure because of no unnecessary details. Purity in Pininfarina design means fluidity. It means a natural balance between volumes and surfaces and the treatment between them.

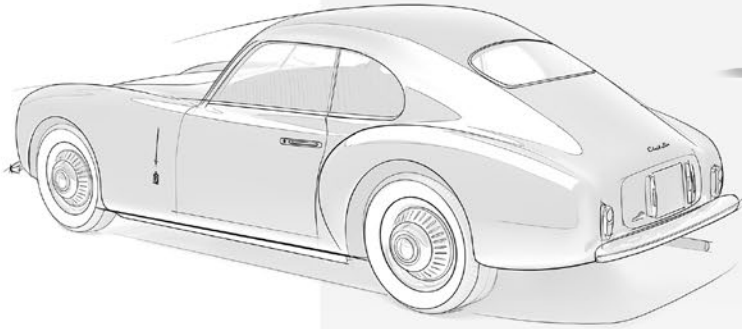
One of the best examples from Pininfarina history is the 1947 Cisitalia 202 GT. A car that invented the proportions of 'modern' gran turismos.

From every detail on the exterior, it seems that you are looking at a car from the late 50s or early 60s. The long, continuous bonnet that is lower than the fenders, a cabin placed all the way to the back and with short front- and longer rear overhang, this car created the recipe for most GT cars ever since.

Elegance also comes from the craft that has gone into making this car. Cisitalia was revolutionary, because of its 'single shell' design. The bonnet, body, fenders and headlights are integral to the continuously flowing surface, without any shutlines, rather than added on.

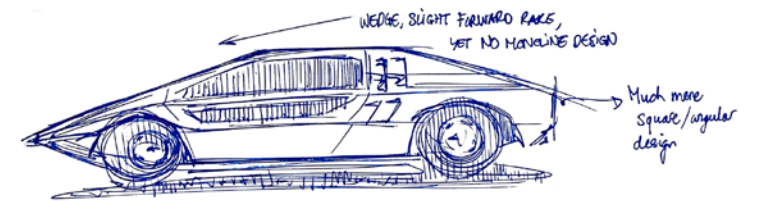
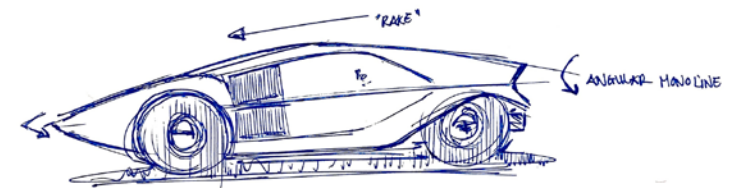
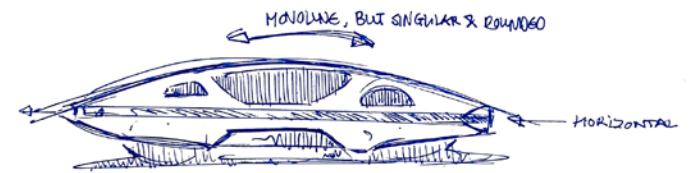
“GOOD DESIGN MEANS GOOD HARMONY, CLASSIC STYLE, PROPORTION, GRACE—AND HONESTY. THEN, IF YOU HAVE GOOD TASTE, THE BATTLE IS WON.”

- SERGIO PININFARINA



PININFARINA DESIGN
IS ELEGANT AND PURE

PININFARINA DESIGN IS BALANCED



PININFARINA DESIGN IS INNOVATIVE



BALANCE

Elegance and purity in Pininfarina design comes from the balance of volumes and surfaces. Sculptured volumes create a recognizable surface tension that balances the overall appearance of the design.

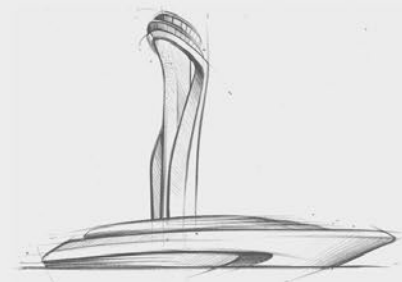
INNOVATION

Provocative styling, ahead of its time. Pininfarina has always been shaping new design ideas, although the focus was always mostly on keeping elegance alive. New drivetrain concepts, like hydrogen fuel cell and turbine and advanced safety systems have been part of Pininfarina's share in automotive technology development.

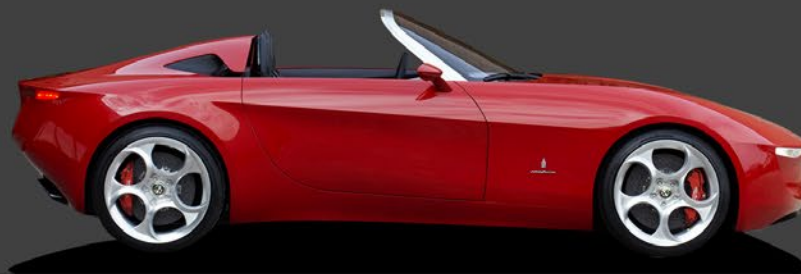
LIGHTNESS

Reduce. Lightness due to floating elements and layering in design. A concept used a lot in the Pininfarina design language. This is also linked to the 'balance' theme, because the use of negative space to create shapes creates a thoughtful and simple balance between volumes and surfaces. With Pininfarina being a leading institute for aerodynamic development, the design philosophy of founder Battista, 'the shape of the wind', are still visible in Pininfarina design today.





PININFARINA DESIGN IS LIGHTNESS



INFLUENCE #6

STRONG BRANDS AS
COMPETITORS, OPPORTUNITY
TO FIND A GAP

3.3.6 COMPETITOR BENCHMARKING

APF is playing in a different market compared to PFSpA. The difference in business model from B2B to B2C changes all stakeholders in the business model. The customer is no longer a company that is buying a part or service, but a consumer buying a finished product. The customer therefore has different demands and wishes. Because APF does not yet have a customer base, learning from customer profiles of direct competitors provides the most accurate prediction of the future customer base.

For this analysis, first the competitive set has to be defined. In three research studies during three main APF events, a total of 82 potential customers were asked which brands they spontaneously perceived as main competitors of APF. In this unaided question, the main competitors from this study are Ferrari and Tesla. Ferrari mostly because of Battista and the Pininfarina heritage with Ferrari. Tesla due to their leading position in electric car development.

CURRENT COMPETITIVE SET



EXTENDED COMPETITIVE SET



Ferrari

Passion and excellence (race to road)
Technological innovation
Emotion
Excellence

TECHNICAL AND EMOTIONAL EXCELLENCE

Aston Martin

Latest tech, craftsmanship and timeless design combined
As beautiful to drive as to look at
Electrification prominent in strategy

GENERIC, BUT MOSTLY FOCUSED ON ELEGANCE

Bentley

Ultimate British luxury
Quality craftsmanship
The car is far more than the sum of its parts

TRADITIONAL BRITISH LUXURY

Pagani

Art meets science
Perfection (style and manufacturing)
Inspired by Italian masters

ART AND SCIENCE, HAND IN HAND

Bugatti

Art (artistic craftsmanship)
Forme (elegance and power)
Technique (setting new benchmarks)

THE EXTRAORDINARY. THE SUPERLATIVE. THE BEST.

Lamborghini

Technological innovation
Extreme design
Carbon fibre development

ULTIMATE POSTERCAR

Koenigsegg

Extreme performance
Form follows function
Innovation (patented tech and safety)
In-house production

ULTIMATE PERFORMANCE AS ONLY GOAL

Rolls-Royce

Most exclusive luxury
Utmost perfection in build and specification
Detailed craftsmanship
Effortless performance

ULTIMATE LUXURY AND SOPHISTICATION

McLaren

Technological pioneering
Extreme performance
Functional design
Race to road

ULTIMATE DRIVING MACHINE

OVERVIEW OF COMPETITIVE BRAND POSITIONING. THIS ACTS AS A GUIDE FOR THE AUTOMOBILI PININFARINA POSITIONING IN THE SYNTHESIS PHASE.

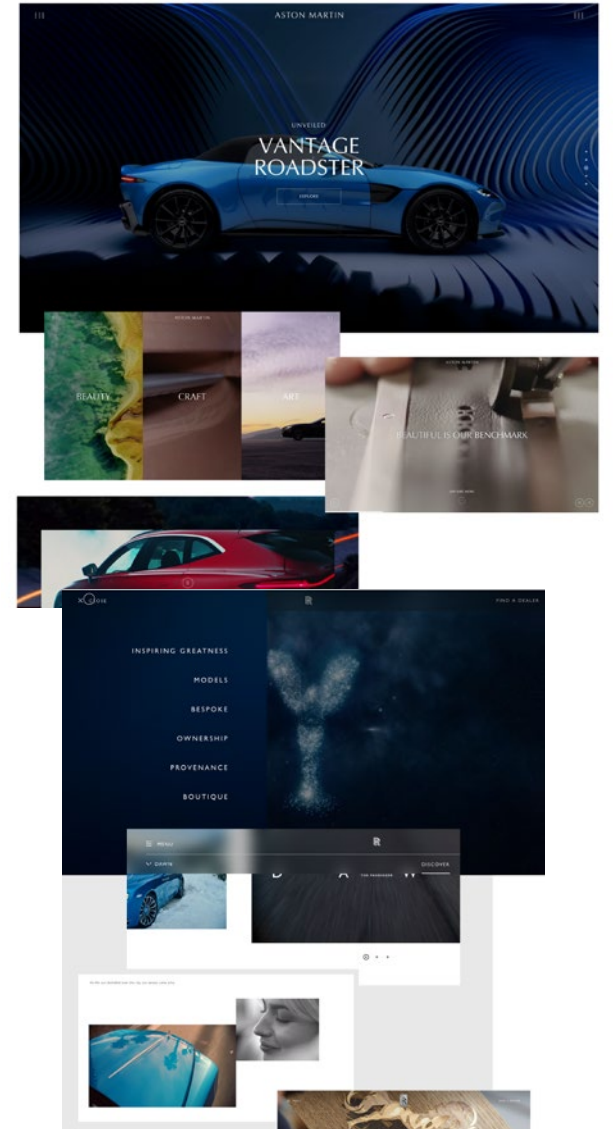
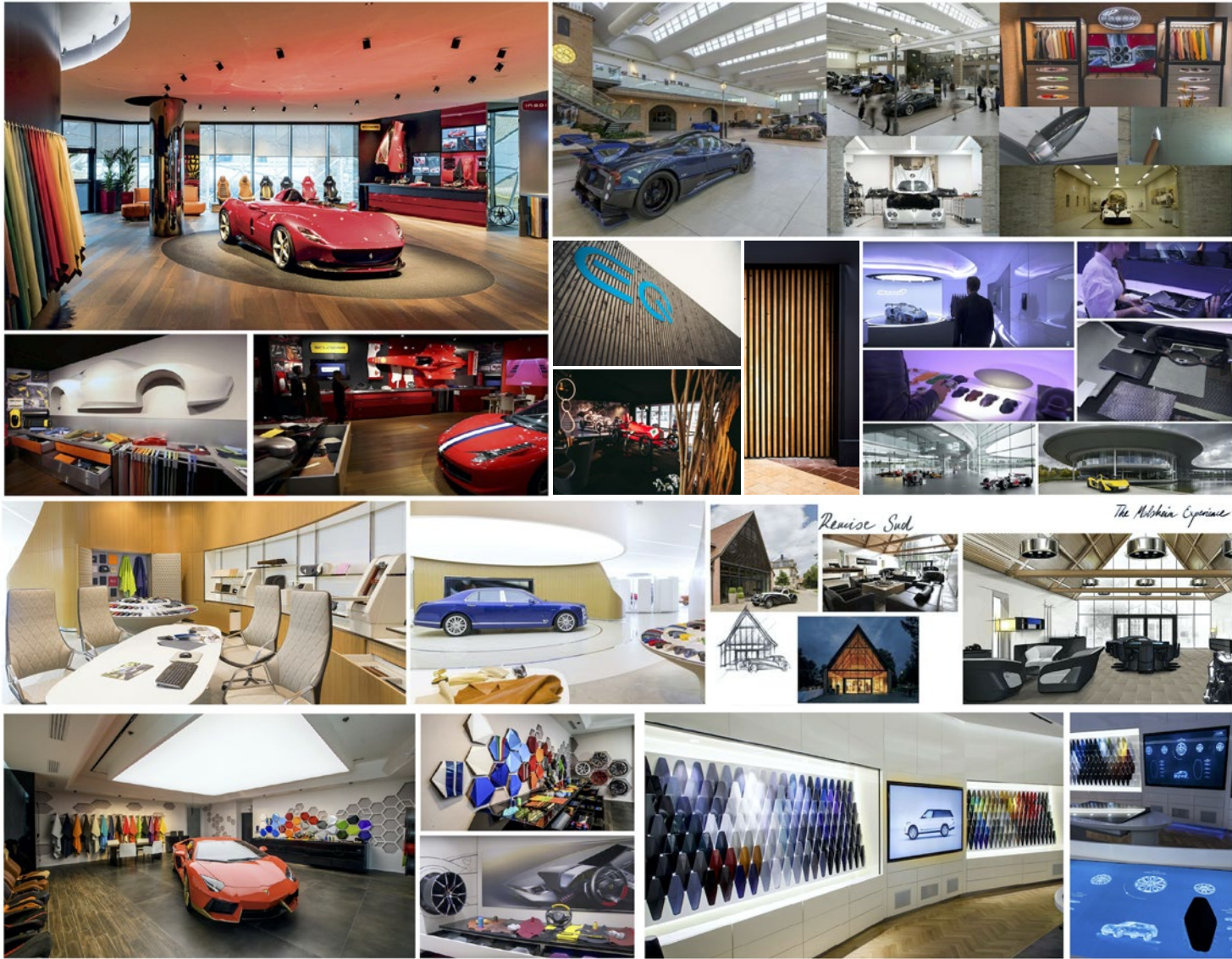
COMPETITOR TOUCHPOINTS

On the right page an overview of the benchmark spaces can be seen. General findings started with how these brand spaces are all quite crowded. With the exception of McLaren, all brands show colour and material samples directly in the space for example, rather than hiding them for first sight. This does not correspond to the purity and elegance that APF wants to convey, even though the materialization acts as a good inspiration for the style development of APF assets.

Looking at the brands specifically, it shows that Ferrari has a very strong focus on heritage and sports achievements. An Italian way of showing technology, which is colourful, elaborate and with warm colours and materials. With Ferrari being Pininfarina's most important client, it seems like a logical starting point for Pininfarina as well. However, considering the Pininfarina SpA design values from the previous chapters, the lack of elegance, purity and lightness shows here. On the other side of the spectrum there is

for example McLaren, which fully focuses on high-tech innovation and a very modernistic approach. Companies close to APF are for example Aston Martin, with core values based on design elegance and traditional craftsmanship, and Rolls-Royce, focusing on extreme luxury in a more traditional way. This also shows in their digital touchpoints, where visuals are key and paired down graphics are the rule and transparency features and unusual alignment give a sense of space and lightness.

What is strong about the examples on the right, is that the spaces clearly fit with the brand positioning of the companies. McLaren is very high-tech and modern, Pagani shows their positioning as leaders of the automotive Renaissance, Lamborghini is all about colour and hexagonal shapes and a traditional brand such as Bentley takes a traditional approach towards the customer experience and look and feel. This inspiration acts as input for the ideation process later on in this thesis.



INFLUENCE #7

CHANGING AUTOMOTIVE
PERFORMANCE (EV,
CONNECTIVITY, SERVICES)

INFLUENCE #8

CHANGING AUTOMOTIVE
LUXURY (FROM PRODUCT TO
EXPERIENCE)

INFLUENCE #9

CHANGING CUSTOMERS (THE
START TO A NEW GENERATION
OF LUXURY BUYERS)

INFLUENCE #10

PHILANTHROPIC LUXURY:
SOCIAL RESPONSIBILITY AS
MAIN REASON TO BELIEVE

3.3.7 TRENDS

The automotive industry faces big changes. Important trends that are deeply impacting the current status quo and the way people look at the automobile. This paradigm shift impacts large OEMs and offers opportunities for new players to enter.

ELECTRIFICATION

The most noticeable change of the last years is the fast growth of electrification in automotive. Nearly every big manufacturer is developing concepts or production vehicles with an electric drivetrain, especially in the business and premium segments. Luxury brands are running behind in this trend though and need to invest more in electrification (Mohr et al., 2019). With Automobili Pininfarina being one of the first in the high luxury segment to embrace electrification, offering the possibility to become industry leading in the EV powertrain and platform development segment.

TECHNOLOGY INCREASE

Besides electrification, an increasing amount of technology is becoming part of the automotive industry. From autonomous driving tech to connectivity and digital services (Continental AG, 2019), modern cars are becoming more and more

digital and technologically advanced. This is key for the customer's purchase decision (Mohr et al., 2019). The development of many different approaches towards in-car infotainment and connectivity options is a clear result of the search for the next step in automotive experience and usability. The growing role of digital also applies to the driving experience. Consumers want to combine mobility with communication. A paradigm shift to mobility as a service, along with new entrants, will inevitably force traditional car manufacturers to compete on multiple fronts with entrants from different global industries (Gao et al., 2016).

RISE OF THE SUVs

When it comes to product portfolios, there is a strong growth in the SUV segment (IHS Markit, 2019). Sedans and estates are losing market share, with crossovers and SUVs taking over. This is also true for the luxury segment, where cars like the Bentley Bentayga and Lamborghini Urus instantly became the company's best selling models. Later in 2020, APF will show their vision for the future, named Pura Vision, showing a possible expansion of product portfolio from 2022 onwards in the utility vehicle segment.

A CHANGE IN LUXURY

The market for luxury goods is also changing.

Luxury is more and more about expressing identity and values rather than merely status. A result of this is the increasing amount of personalisation options for luxury goods, allowing for ultimate self expression. With this trend comes a new approach towards the qualities that set luxury products apart. Most importantly, extreme product personalisation for self expression is a key factor in this. Pininfarina's roots in personalized craftsmanship for unique individuals acts as a strong basis for this. What has not changed over the years though, is the strong link between luxury and craftsmanship. High quality, hand-made products made by artisans with the focus on delivering excellence (Kernstock, Brexendorf & Powell, 2017).

EXPERIENCE BEATS PRODUCT

Luxury is about buying experiences, not just products anymore. Highly customized experiences are key to modern luxury, because it is the best way to differentiate in a market that is extremely crowded. A holistic brand experience from start to finish. New luxury customers, led by millennials are looking for "individualized, seamless brand relationships akin to the relationships they have with friends and family members." (Falk, 2018). A welcoming, personal and most of all authentic approach throughout the complete customer

journey is needed for this, since customers expect a highly personalized and customized experience when buying a luxury product (Agility, 2017). Key to the value of these luxury experiences is the concept of time (Kernstock, Brexendorf & Powell, 2017). Delivering excellence takes time, both in creating the products as well as in building brand legacy. Giving the customer the feeling of the time that has gone into creating an experience is essential in creating value for luxury customers.

SOCIAL RESPONSIBILITY

Sustainability and ethics. Especially younger generations care about these topics when considering products to buy. They are willing to choose based on brand responsibility and choose for socially conscious brands. Also in automotive, brands with a flair for sustainability, like Tesla, are actually doing very well at generating interest from consumers. (Joyce, 2020). Because of an increase in millennial and gen-Z customers, this trend is becoming more and more important. A phenomenon called 'philanthropic luxury' is therefore growing (Cone Communications, 2017). Luxury with a conscience and transparency as key character trait.

INCREASE IN FEMALE CUSTOMERS

There is a fast increasing amount of female buyers,

especially in the luxury SUV segment and in developing markets (Singh, 2014). This is changing buyers values from performance and status to craftsmanship, personalisation possibilities and with a heavier emphasis on fashion and sustainable materials (Hoyer, 2018). APF's Italian craftsmanship and CMF approach to a future facing material selection is well in line with this trend.

INCREASE IN CHINESE COMPETITION

The industry landscape is shifting, with more competition emerging from China. OEMs in Europe have one unique challenge: managing the restructuring that is clearly required.

And everyone will have to deal with emerging Chinese players entering new segments and markets (Mohr et al., 2019).

3.3.8 AUDIENCES

There are a couple of audience groups that need to be considered. The first audience group is, of course, the customers. Based on the competitor and trend market analysis, three personas were defined.

CUSTOMERS

TRADITIONAL CUSTOMERS

Firstly, because APF is playing in an established market with a new product with Battista, the traditional customers from this existing market are the easiest to reach. Traditional supercar and hypercar buyers and collectors are therefore the first group of potential customers. Their focus is on the car performance, design, investment potential or the fact that it acts as a status symbol. Currently, Battista customers are mostly European and US based males with an average age of 55 years old. They made their money in traditional industries such as pharmaceuticals, real estate, banking and investments. Most of these buyers are Ferrari collectors and know Pininfarina through their collection of their favorite brand and all of them are existing hypercar owners. While for Battista this target group is the most obvious, this is not the target group for the vehicles coming after Battista. With a different positioning and target

market, new audiences should be prepared and familiarized with the brand.

YOUNG CUSTOMERS FROM EMERGING MARKETS

For the brand to be ready for its future product portfolio the product positioning in 2025 needs to be considered. With a vehicle in the luxury SUV segment, other markets become of interest. Emerging markets with young, affluent millennials and gen-Z customers are fast growing and vital to the global success of APF in the future. Markets like China, where self-made millionaires, tech entrepreneurs and the new rich focus on unique traits to distinguish themselves and find products fitting with personal values and beliefs. These are potential customers for next vehicles in the portfolio.

FEMALE CUSTOMERS

As has been discussed in the trend analysis, there is a strong increase in the amount of young and successful female buyers in the luxury segment. Their focus is more on design quality, craftsmanship and personalisation, which makes the narrative that needs to be told to this audience different from the traditional customers, like the ones for Battista.

INFLUENCE #11

BRAND VALUES RULE: CREATE
BRAND EVANGELISTS BY
STARTING A MOVEMENT



NAME	Peter Hopkins	Li Wei-Ling	Angela Peterson
AGE	55	31	40
LOCATION	San Francisco, USA	Shenzhen, China	London, United Kingdom
PROFESSION	Pharmaceutical industrialist	Tech entrepreneur	Bank director
MARITAL STATUS	Married, 2 children (21 & 23)	Single	Married, no children
EDUCATION	University master degree + MBA	University master degree	University master degree + MBA
ANNUAL INCOME	\$ 5.5 mln.	\$ 150k	\$ 250k
INTERESTS	Cars / amateur racecar driver Traveling Art Cycling	Technology Sustainability Design & Architecture Music	Traveling Fashion Art & Music Tennis

SHAREHOLDERS

Besides customers for the products, there are other stakeholders to keep in mind. These are listed below. In general, this means that the same brand pillars require a different execution or narrative, because the factors that are important to this audience is different from other audiences.

MAHINDRA GROUP

First and foremost, Mahindra Group, the parent company of Automobili Pininfarina. The company is a fully owned business of the Mahindra Group, which made its biggest single project investment in the group's history with APF. Even though Mahindra is only lightly involved in the daily organization and development of the business, being the single shareholder and investor currently, they are of vital importance to the success of APF. Strategic decisions for long-term investment, portfolio strategy and strategic partnerships are made by Mahindra Group. The brand strategy should therefore be fitting to the needs and wishes of Mahindra Group, while showing a way forward and guiding product and business development.

NEW INVESTORS

As a new company, APF is going through funding rounds to acquire funds from alternative investors. This way, the company is not solely depending on Mahindra Group. Acquiring new investors is a time intensive process and careful consideration of brand positioning and narrative is needed to get new investors and partners on board.

PARTNERS & RETAILERS

Partners and retailers are also an important audience, for two reasons in fact. They are not only receiving information but also sharing, living the APF brand. Providing them with the right assets and information is key to delivering a recognizable brand through all channels and touchpoints.

MEDIA

Especially new brands need respected media to reach a wide audience. Giving the media the right input for storytelling and visualization is important to ensure recognizability between channels. Specific media assets are needed for this.

FANS

Last but most definitely not least are fans, people with a passion for the brand. Emotional products such as cars, require a strong fanbase to become widely known and accepted. Fan based channels such as Instagram and Facebook offer the perfect medium to communicate directly with fans, outside of the normal media outlets. The reasons why fans love a brand are often different from other audiences, because there is no intention for purchase involved. Shaping the opinion of the general public and fans is important for brand growth, especially for a young company like APF entering a highly competitive segment.

INFLUENCE #12

LOOK BEYOND BATTISTA:
KEEP THE BUSINESS CASE FOR
INVESTORS IN MIND

The page features a dark grey background with two white, stylized lines that curve upwards from the bottom left and bottom right corners towards the center, framing the main text.

CHAPTER FOUR **SYNTHESIS:** **BRAND VISION 2025**

- 4.1 TWO PATHS CROSSING AGAIN
- 4.2 CONCLUSIONS & OPPORTUNITIES
- 4.3 BRAND PILLARS
- 4.4 MISSION & VISION

4.1 TWO PATHS CROSSING AGAIN

To combine the key learnings from path one with the influences found in path two, clusters were made. These clusters are the inspiration for the synthesis that can be found in '4.2 Conclusions & Opportunities'.

INFLUENCE #3

PININFARINA DESIGN D.N.A.
TIMELESS. ICONIC.

KEY LEARNINGS #1 (APF POSITIONING)

STRONG FOCUS ON DESIGN, LEANING TOO MUCH ON PF SPA. 'PURA' PHILOSOPHY COULD BE LINKED MORE TO BRAND STRATEGY

INFLUENCE #5

ELEGANCE, BALANCE,
INNOVATION & LIGHTNESS

DESIGN QUALITIES

INFLUENCE #4

BATTISTA DESIGN:
FLOW AND CONTINUITY



INFLUENCE #1

PININFARINA S.P.A.
BRAND VALUES

KEY LEARNINGS #2 (PROPOSAL)

'VISIONARY' ESSENCE SHOWS POTENTIAL, BUT TOO MUCH FOCUS ON PAST RATHER THAN FUTURE. CULTURE SHOULD BE DEVELOPED.

INFLUENCE #2

DESIGN IS THERE, BUT LUXURY POSITIONING, QUALITY AND TRUST NEED WORK

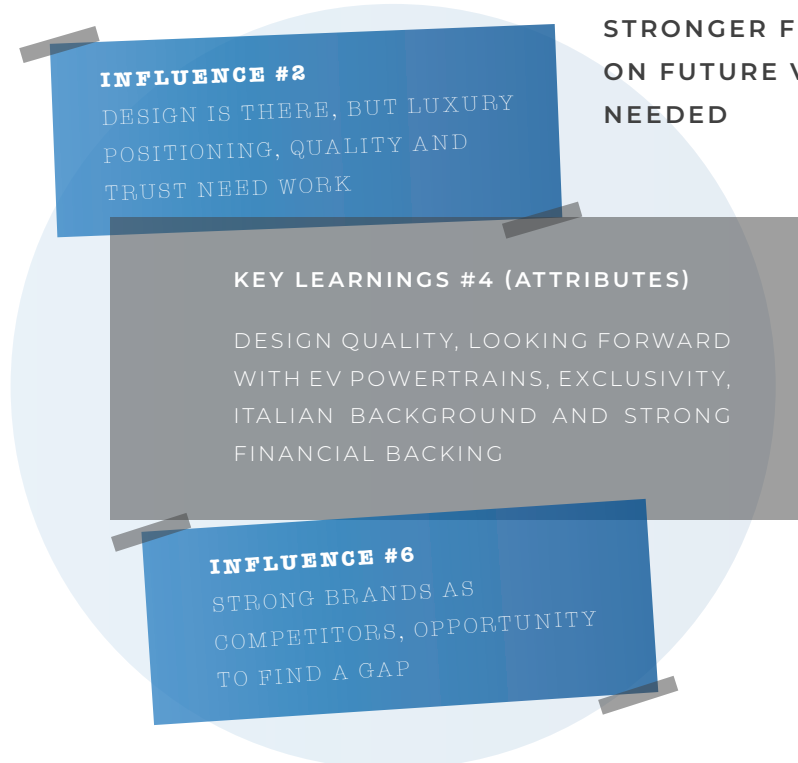
STRONGER FOCUS ON FUTURE VALUES NEEDED

KEY LEARNINGS #4 (ATTRIBUTES)

DESIGN QUALITY, LOOKING FORWARD WITH EV POWERTRAINS, EXCLUSIVITY, ITALIAN BACKGROUND AND STRONG FINANCIAL BACKING

INFLUENCE #6

STRONG BRANDS AS COMPETITORS, OPPORTUNITY TO FIND A GAP



INFLUENCE #7
CHANGING AUTOMOTIVE
PERFORMANCE (EV,
CONNECTIVITY, SERVICES)

INFLUENCE #9
CHANGING CUSTOMERS (THE
START TO A NEW GENERATION
OF LUXURY BUYERS)

INFLUENCE #12
LOOK BEYOND BATTISTA:
KEEP THE BUSINESS CASE FOR
INVESTORS IN MIND

KEY LEARNINGS #3 (PORTFOLIO)

BE CAREFUL FOR APF BRAND NOT
TO BECOME THE SAME AS BATTISTA
BRAND. BRAND SHOULD PREPARE
AUDIENCE FOR FUTURE PORTFOLIO.

**BRIDGING A GAP:
COMBINING THE
CHANGES IN AUTOMOTIVE
PERFORMANCE AND
AUTOMOTIVE LUXURY**

INFLUENCE #8
CHANGING AUTOMOTIVE
LUXURY (FROM PRODUCT TO
EXPERIENCE)

KEY LEARNINGS #5 (SWOT)

OPPORTUNITIES SHOW ROOM FOR
BRAND GROWTH BEYOND CURRENT
APPROACH, FOCUS ON CHANGING
SEGMENTS, MARKET AND CUSTOMERS.

INFLUENCE #10
PHILANTHROPIC LUXURY:
SOCIAL RESPONSIBILITY AS
MAIN REASON TO BELIEVE

INFLUENCE #11
BRAND VALUES RULE: CREATE
BRAND EVANGELISTS BY
STARTING A MOVEMENT

4.2 CONCLUSIONS & OPPORTUNITIES

All the insights gathered in the analysis phase of the project are now brought together. Based on this, a Brand Vision for the year 2025 is developed. In this vision, the existing positioning of the companies, the design heritage and language, the touchpoints and audiences, market developments and brand image research are combined.

There are two main issues with the APF brand at this moment in time.

REDEFINING POSITIONING

Firstly, the absence of a clear mission, vision and values statement makes it difficult to define a consistency in narrative, both through digital campaigns as well as offline touchpoints. The need for a defined brand strategy is vital for any company and especially for a starting company. Because of this, first of all a strategic positioning statement including mission, vision and values must be created, keeping in mind the shift from Battista to a new breed of products coming from 2023. This will define the narrative that needs to be told and act as the guideline for the creation of new campaigns, both on- and offline.

Because the brand strategy is not defined well enough, a very strong product focus can be seen in all communication. With Battista being a halo product, it means that it represents a certain amount of brand values, but does not prepare the brand well enough for the arrival of future models. A stronger focus on brand development is needed for this. The Battista sub-brand that is being created at the moment acts as a start, but should be elaborated upon to reach the brand vision in the future.

HOLISTIC DESIGN IDENTITY

Secondly, the absence of a clear brand strategy also makes manifestation of brand values really difficult. The touchpoints analysis shows this problem, with a lack of consistency throughout all touchpoints and a seemingly ad-hoc approach rather than a holistic one. Consistency is key, from positioning right to the manifestation of that positioning. The customer experience needs to be as seamless and immersive as possible, especially to succeed as a luxury brand playing in the highest segment of the automotive industry. Being a company born from the field of design, a recognizable corporate design language needs to

be developed. This has to be in line with the design language of future vehicles and fit with the Pininfarina heritage that APF is building on. The design themes that were defined in the analysis phase act as the main guidance for the development of this design language, as well as the values that are part of the new positioning as can be found in the coming paragraphs.

All of this means there is the need to define a guiding form principle, or leitmotiv, that acts as the basis for all asset creation and build visual identity guidelines from there. These guidelines need to be compiled into one comprehensive document with the newly developed brand positioning including mission, vision and values statement: the so called 'brand book'. One document that can be used to explain the brand strategy and show how to bring this to life in assets so they support this brand strategy.

MARKET INFLUENCES

Two main were identified in the competitor, trends and audience analysis. Two paradigm changes, one in automotive performance on multiple levels, another one in automotive luxury. Bringing together 'new' automotive performance and luxury is yet to be done in the industry. APF can take on that pioneering role. To do that, the brand positioning needs to be carefully refined.

EV TECHNOLOGY

GROWTH LUXURY
MARKET

CONNECTIVITY

NEW AUDIENCE, NEW
LUXURY

DIGITAL EXPERIENCE

SOCIAL
RESPONSIBILITY

**CHANGE IN
AUTOMOTIVE
PERFORMANCE**

**CHANGE IN
AUTOMOTIVE
LUXURY**

APF CAN BE THE
PIONEER

4.3 BRAND PILLARS

All the insights gathered in the analysis phase of the project are now brought together. Based on this, a Brand Vision for the year 2025 is developed. In this vision, the existing positioning of the companies, the design heritage and language, the touchpoints and audiences, market developments and brand image research are combined.

FUTURE FACING

DESIGN

PERFORMANCE

LUXURY

ICONIC DESIGN

The first brand pillar that is defined is linked to Pininfarina's design heritage. The main quality that comes forward from the analysis is this design heritage and credibility. Pininfarina design means elegance, purity, lightness and innovation, qualities that have made them leaders in the world of design and helped shape 'Italian design' for nearly a century. This expertise is unique and authentic and justifies APF's claim to be design experts. This brand pillar is called 'Iconic Design', the search for new beauty through design. La Tradizione del Nuovo, the Tradition of The New.

TRANSFORMATIVE PERFORMANCE

The second brand pillar that is defined is linked to the biggest differentiation factor that Automobili Pininfarina has compared to its direct competition: future facing technology. Of course, electric drivetrains are the most obvious example, with APF being the first in the luxury segment to offer a fully electric product portfolio. Zero-emission driving with extreme performance is the biggest change compared to competitive products. Besides that though, the focus on connectivity that is necessary for a younger generation of customers, also brings

along a type of performance. Also when it comes to manufacturing, a sustainable, industry 4.0 approach is core to the operational strategy of APF. This is unique in the industry and therefore a strong differentiator. All of this together defines the second brand pillar, called 'Transformative Performance'.

POSITIVE LUXURY

To serve a new generation of customers, as is described in the 'Audience' chapter of this report, luxury brands need to actively change their approach from classic luxury to the new luxury, which is all about experience, personalization and sustainability. Luxury without guilt, or 'Positive Luxury'. Luxury that fits with the values of emerging customer groups and represents a way forward. This is the third brand pillar. Innovation in materials allows for extreme personalization and at the same time a more sustainable production approach. The exclusivity offered to customers with this approach and the quality that comes with it, helps the overall positioning of APF as a 'new luxury' brand. Luxury is a feeling, luxury is an experience. For that reason, APF should be bold and dare to make a statement. Shaping the

new luxury market with a strong vision. Creating a movement for people to follow, creating 'brand evangelists'. Meaningful brand experiences are needed for this and products that are innovative and unique, standing out from the crowd.

These three brand pillars are the basis for the 'Pioneer' brand essence. Automobili Pininfarina is a brand for pioneers, who are looking for the next generation of luxury and automotive excellence. The traditional qualities of Pininfarina combined with a future facing approach will allow the company to reach this pioneering essence. On the next page a visual representation of these brand pillars can be found. Based on this positioning, the new mission statement and vision are defined.

ICONIC DESIGN

CREATING DESIGN ICONS FOR A NEW GENERATION IN A CHANGING WORLD

An authentic story of Italian design innovation and excellence. Design is at the core of everything we do, our key differentiator. We are creating tomorrow's icons, today.

TRANSFORMATIVE PERFORMANCE

DISRUPTIVE TECHNOLOGY BRINGING THE AUTOMOTIVE INDUSTRY FURTHER

Zero-emission EV powertrains are the way forward for our industry, because that is what the world needs from us. Creating sustainable products and manufacturing processes is in our DNA.

POSITIVE LUXURY

PROVING A PARADOX: LUXURY THAT IS ARTISANAL, RESPONSIBLE AND PERSONAL: **WELCOME TO A NEW LUXURY**

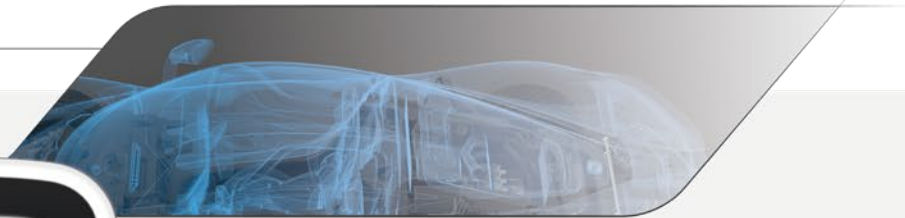
Tailored luxury with a strong focus on material quality and innovation, bringing together Italian artistry with future facing sustainable solutions. Luxury that fits the individual, while taking a responsible approach from its core. Be part of the change.

TRANSFORMATIVE PERFORMANCE

ICONIC DESIGN



ITALIAN ELEGANT INNOVATIVE



ELECTRIC CONNECTED EFFORTLESS

POSITIVE LUXURY



ARTISANAL RESPONSIBLE SUSTAINABLE

4.4 MISSION & VISION

MISSION

AUTOMOBILI PININFARINA

La tradizione del nuovo. The tradition of innovation. The craft of shaping the future. The search not for just new, but for better.

For 90 years, Pininfarina has pushed the boundaries of design and technology with unparalleled dedication, finding ways forward rather than following the crowd.

At Automobili Pininfarina, we challenge ourselves every day to make the icons of tomorrow, today. We work as creators and curators of elegance and purity in design, with a passion to show that Italian design and artistry can be future facing once again.

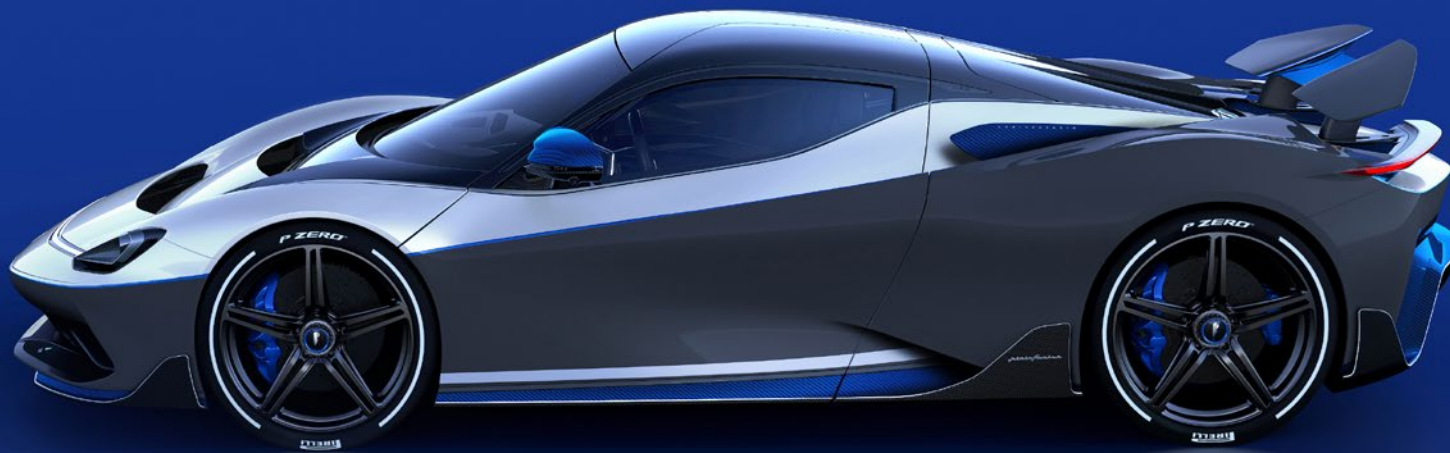
Our masterpieces bring all of this together at the pinnacle of technological advancement and sustainable development. We lead the change in automotive luxury, towards a sustainable and personal luxury experience that pushes our industry forward, the key to our mission to make electric vehicles truly loved.

We create exquisite Italian automobiles for a new generation of automotive pioneers.

We are Automobili Pininfarina.

TO BE THE LEADING BRAND THAT
CREATES EXQUISITE MASTERPIECES OF
ICONIC DESIGN THAT REDEFINE THE
STATUS QUO OF AUTOMOTIVE LUXURY
AND PERFORMANCE FOR A NEW
GENERATION OF PIONEERS

VISION



The background is a dark gray. Two white lines, one on the left and one on the right, start from the bottom edge, curve upwards at an angle, and then continue horizontally across the top of the page.

CHAPTER FIVE **VISUAL IDENTITY**

5.1 GETTING INSPIRED

5.2 IDEATION

5.3 PROPOSAL

5.1 GETTING INSPIRED

5.1.1 BRAND VALUES

With the brand vision defined, the next step is to define how to communicate this vision effectively. The visual manifestation of the brand vision, the three pillars.

For each brand pillar, a word cloud with the most important values and associations was made.

ICONIC DESIGN

To show the 'Iconic Design' pillar in the visual identity, the form principle should convey the consistency of the Pininfarina design DNA values elegance, innovation, purity and lightness. It should be progressive in nature, with a slight futuristic feel to it. Combining heritage and emotional connection to classic Pininfarina design with a fresh and future facing feeling.

TRANSFORMATIVE PERFORMANCE

To show the 'Transformative Performance' pillar, the main value of electrification needs to be obvious. The performance this brings, the motion of looking forward and accelerating the development of technology should be visible.

Dynamic and speedy, yet pure and fitting with a zero-emission, light character.

POSITIVE LUXURY

This brand pillar is all about showing what a new world of luxury looks like according to APF. The strong values 'sustainability' and 'responsibility' are a big part of this, since those are the key differentiators compared to more traditional luxury. Inviting customers to a very personal, authentic and sensory experience that feels tailored to their values, needs and desires. Daring to be provocative, doing something that stands out from the competition is part of this. Not trying to be the right brand for everybody, but becoming a role model that a certain group of customers wants to be part of. Creating that feeling creates luxury. Add to that the traditional values of artisanal work and craftsmanship and APF will be finding a strong position in the market.

These keywords have been the main inspiration for the development of the visual identity. After this, a deeper look at Italian design culture was taken to get a better understanding of Italian design values besides Pininfarina's design DNA.

INNOVATIVE

HERITAGE

BATTISTA

EMOTIONAL

PROGRESSIVE

DESIRABLE

ICONIC DESIGN

FUTURISTIC

ITALIAN

PURE

ELEGANT

LIGHTNESS

SKETCHED

ARTISTRY

CONSISTENT

SUSTAINABLE

TAILORED

MEANINGFUL

ARTISANAL

EXPERIENCE

RESPONSIBLE

POSITIVE LUXURY

PERSONAL

AUTHENTIC

SENSORY

CRAFT

PROVOCATIVE

ROLE MODEL

ELECTRIFIED

FUTURISTIC

CHARGING

INNOVATION

CONNECTED

PURE

TRANSFORMATIVE

PERFORMANCE

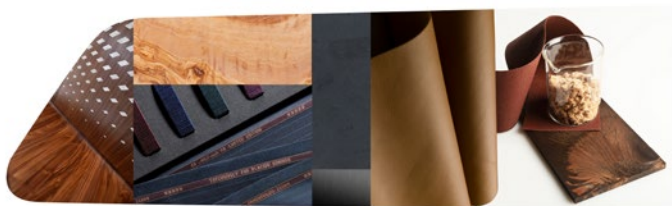
MOTION

ZERO-EMISSION

DYNAMIC

SPEED

EUROPEAN



5.1.2 ITALIAN DESIGN AND ARTISTRY

The collages and sources seen on these pages were used to get a better feeling for Italian design qualities besides Pininfarina's design DNA. What makes Italian design strong?



ICONIC DESIGN

Italy. The country of 'La Dolce Vita'. A culture with strong appreciation for food, art, theater, fashion and design. The traditional arts and crafts that developed throughout civilizations. The center of the Renaissance and an important player in the age of industrialization. A country renowned for its natural feeling for beauty and artistry. But Italian design throughout the years has been strongly focused on the balance between traditional artistry and production advancements. A lot of Italian icons, like the ones seen on the right page, are designed the way they were because of new possibilities in production techniques and material innovations. New Italianness should be aimed at taking this approach of artistic craftsmanship and combining it with modern technology to stay relevant for a new generation of customers.



RENEW ITALIAN STYLE

Therefore, a new take on Italian style and design

is necessary. Only focusing on elegance does not fulfill the requirements anymore. Looking at Italian style though, it is clear to see it is not about opulence. It is about detail in simplicity, because simplistic, pure design needs even more consideration of details than very complex design.

AUTHENTICITY AS KEYWORD

Italian design is well known for its craftsmanship. Artisans across the country produce high-quality products in a wide variety of fields. Traditional methods meet new production technologies. One constant factor is the treatment and usage of materials, that are traditionally kept authentic to its natural appearance. Unlaquered woods, pietra serena sandstone, Carrara marble, renowned leather. But Italy has traditionally also been at the forefront of material innovation. APF is continuing that tradition by developing new materials in-house that are better for the environment, more durable and keep their natural beauty and authenticity. Leather tanned with olive leaf extract and new composite materials made out of leather scraps from Battista production to be used in future products. Materialization that makes the design, that is a strong value of Italian design that has been consistent throughout the decades. Honesty and authenticity are key.



ICONIC

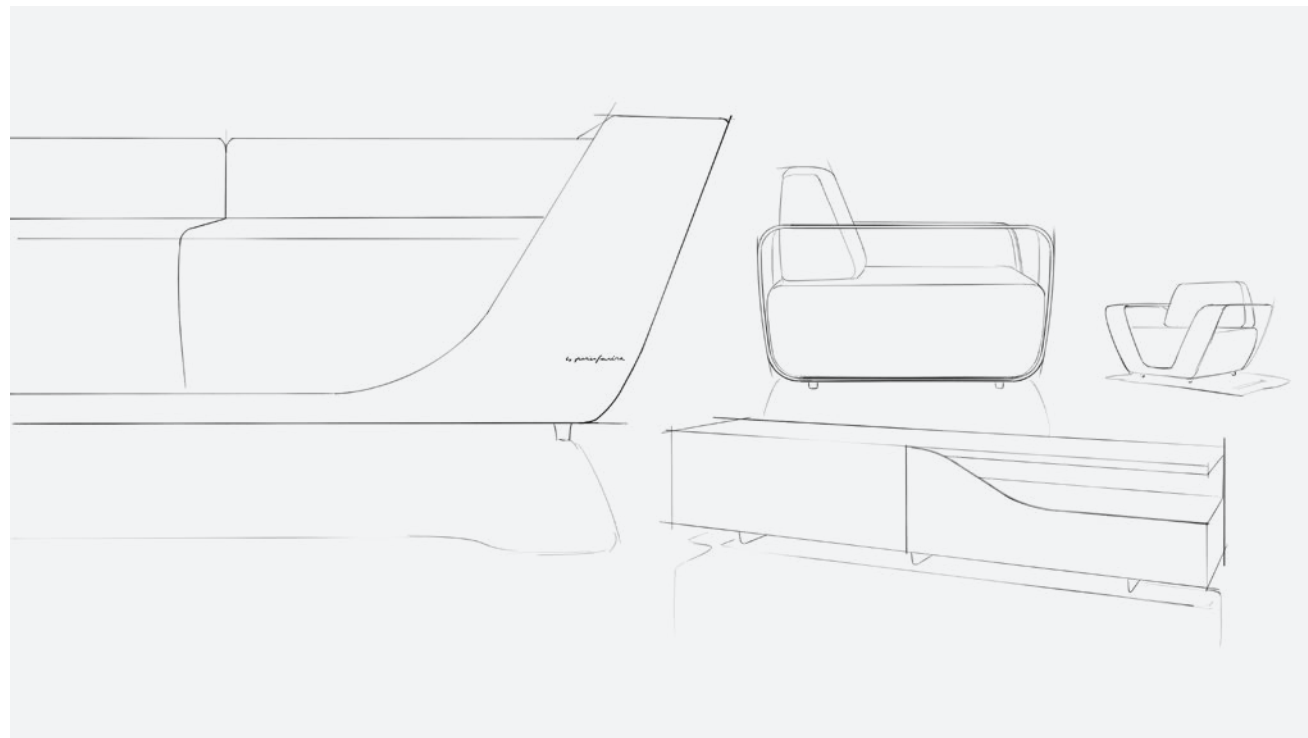
Influential, recognizable, revered

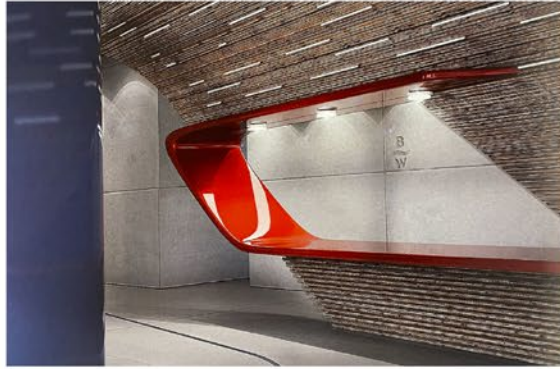
5.1.3 PININFARINA EXTRA STYLE

Besides creating a better understanding for Italian style in general, further inspiration can also be found within Pininfarina design itself. Outside of the automotive domain, Pininfarina Extra is specialized in product and interior design, as well as architecture. A common feature that can be found in all products, that comes from the automotive design history of the company, is the layering in design. Creation of space with negative

volumes. Another very recognizable feature is the character 'wave' line that can be found in nearly all Pininfarina Extra projects and is very reminiscent to the Pininfarina automotive design features.

These typical Pininfarina design elements, layering and the character lines are taken along into the ideation process.





5.2 IDEATION

5.2.1 FORM IDEATION

Inspired by the analysis and early design stages of this project, the form ideation phase was started. Most important in this phase was the combination of the brand values as described in 5.1.1.

In search for the brand values, the link between 'motion' and 'elegance' became apparent quite early. Movement creates elegance and gives a progressive feeling. Keeping simplicity is

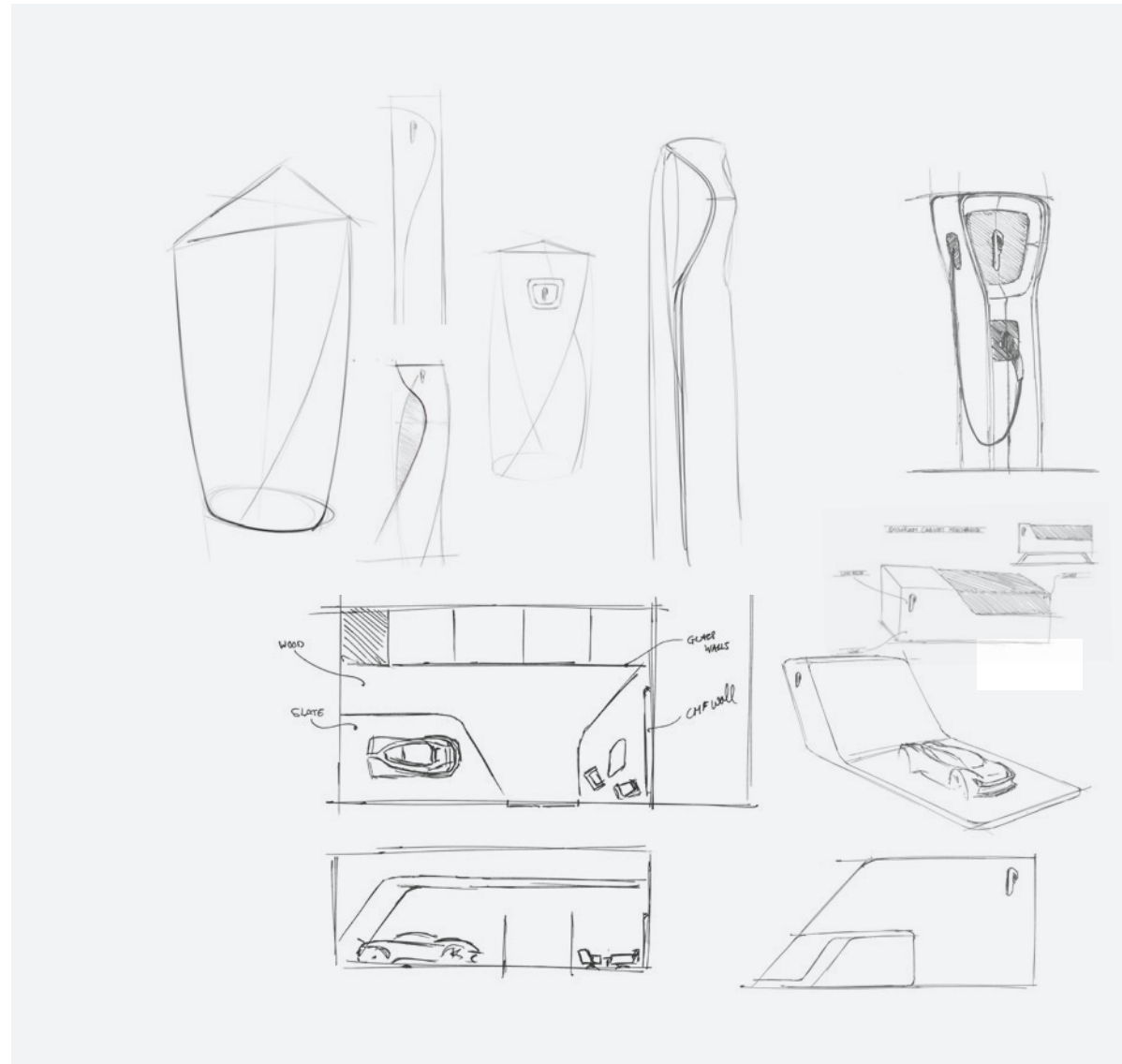
important to safeguard purity. The inspiration for the ideation sketches came from this mindset, looking at the movement of water, airflow and in specific: lightning. Determined and electrified at once. Lightning is the purest form of speed, energy and motion combined and fits perfectly with the electrified character of APF's EV drivetrains. Combining this with the elegance of water- and airflow captures all the core values that are needed to embody the brand pillars.

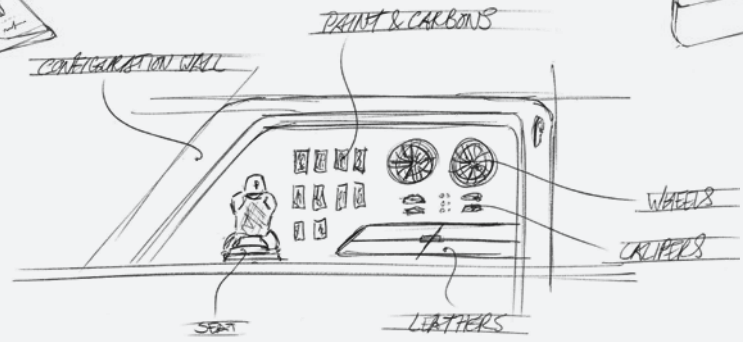
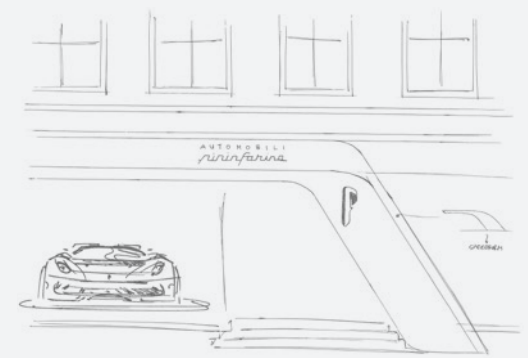
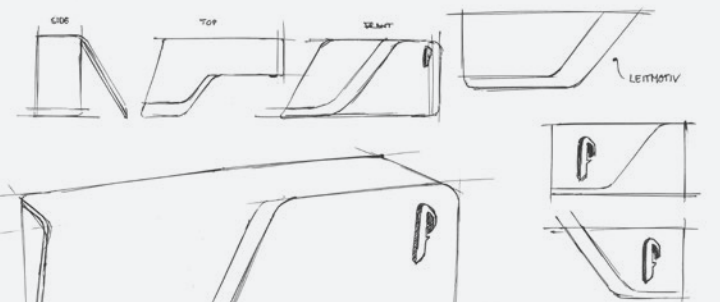
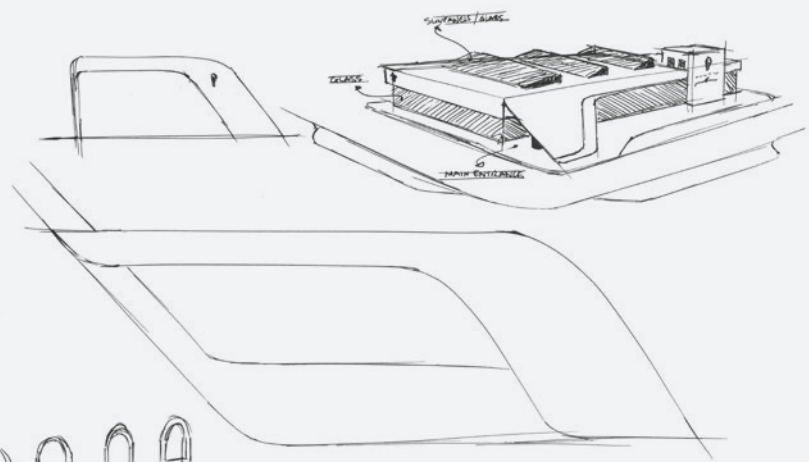
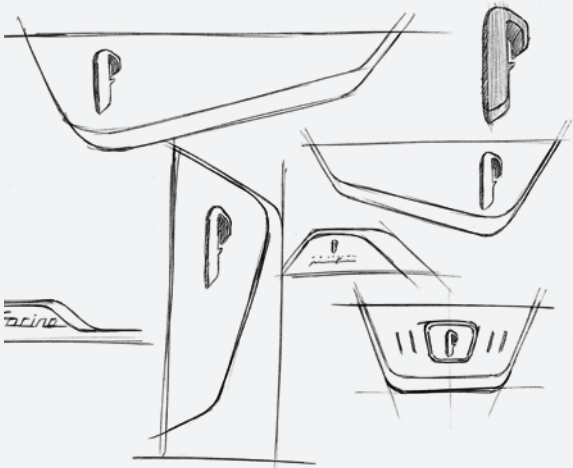




MOTION. ELEGANCE. PURITY. SPEED. PROGRESSIVE. SUSTAINABLE.

Looking for brand values in form through sketching. The initial sketches were based on the idea of creating form from volume shaped by water and wind. This developed with sharper lines, based on the 'lightning' theme. The Pininfarina 'wave' line was used to create a recognizable feature.





ASP Welcome Desk Idea

5.2.2 DIRECTIONS

Three directions were identified, out of which one was chosen.

The first direction, called '3D volumes', was inspired by shapes created from sand by wind. Simple and elegant, fitting with the sculptural quality of Pininfarina design. Even though this fits well with the design philosophy of APF, the recognizability is rather low and implementation is difficult because of edge to edge design needed to make this work.

The second direction, the 'Waveform', was inspired by the flow of ink in water. A more complex graphic that shows elegance, but is used quite often in graphic design and is therefore difficult to identify as APF key visual because of the complex yet generic shape.

#1 3D VOLUMES

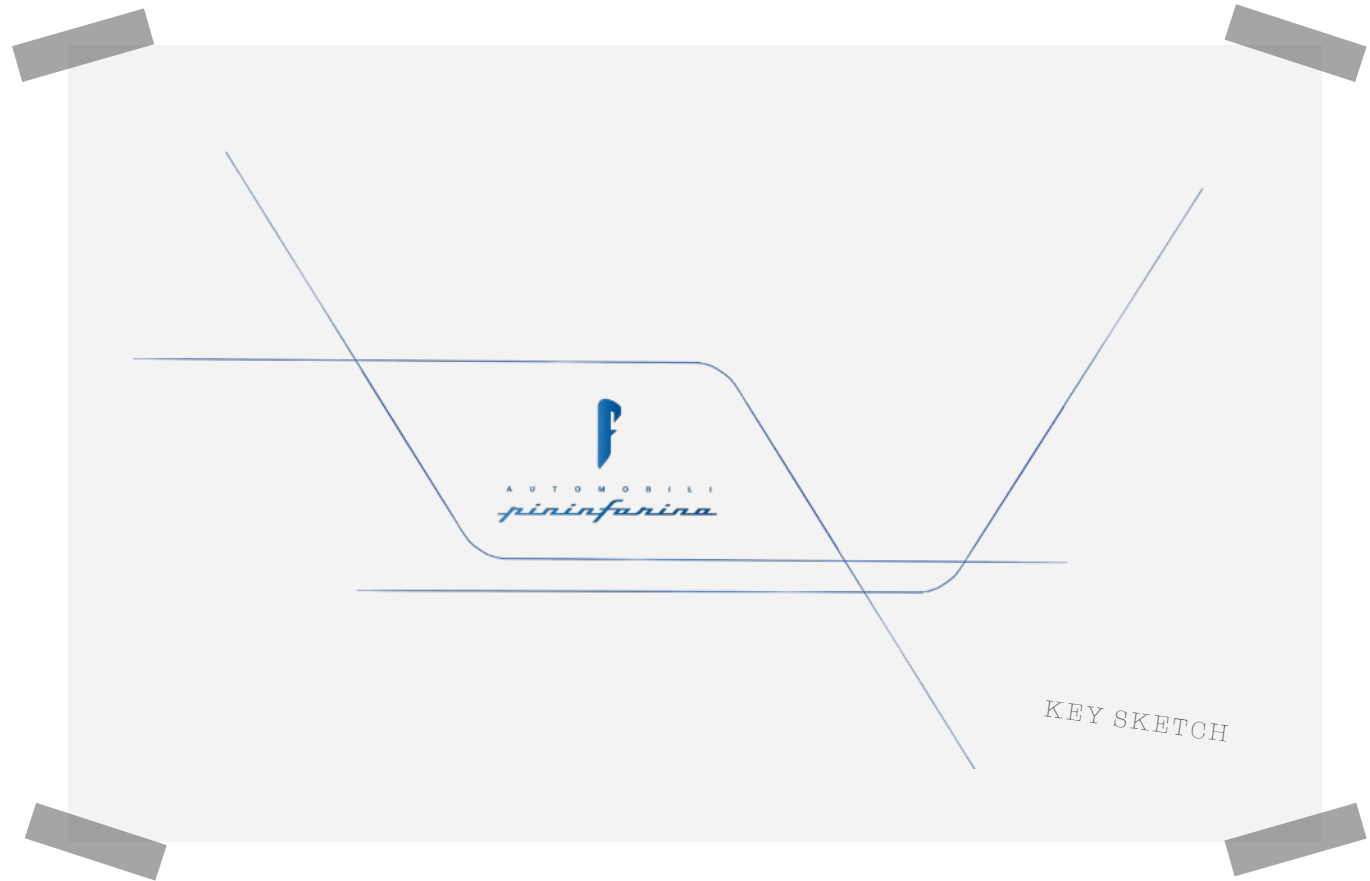
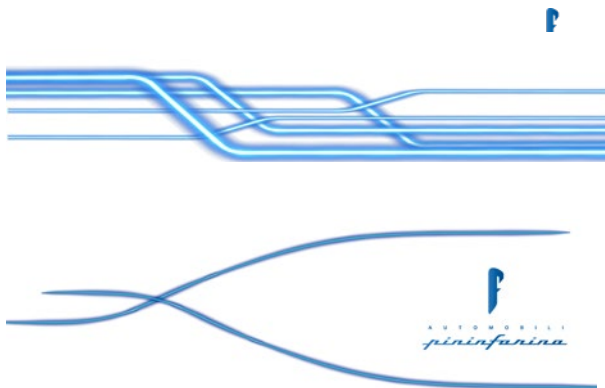


#2 WAVEFORM



The third direction, called 'Speedlines', was inspired by lightning and continuous movement. Glowing, to show the electrified qualities. Balancing in unbalance, by using multiple lines that meet in the center point. This direction takes into account recognizable Pininfarina design lines, yet is simple, elegant and futuristic. It shows movement, a progressive nature.

On the right, the key sketch that defined the choice for the third direction can be seen. This concept was taken further into the development phase: the Pura Waveform was born.



#3 SPEEDLINES: PURA WAVEFORM

5.3 PROPOSAL

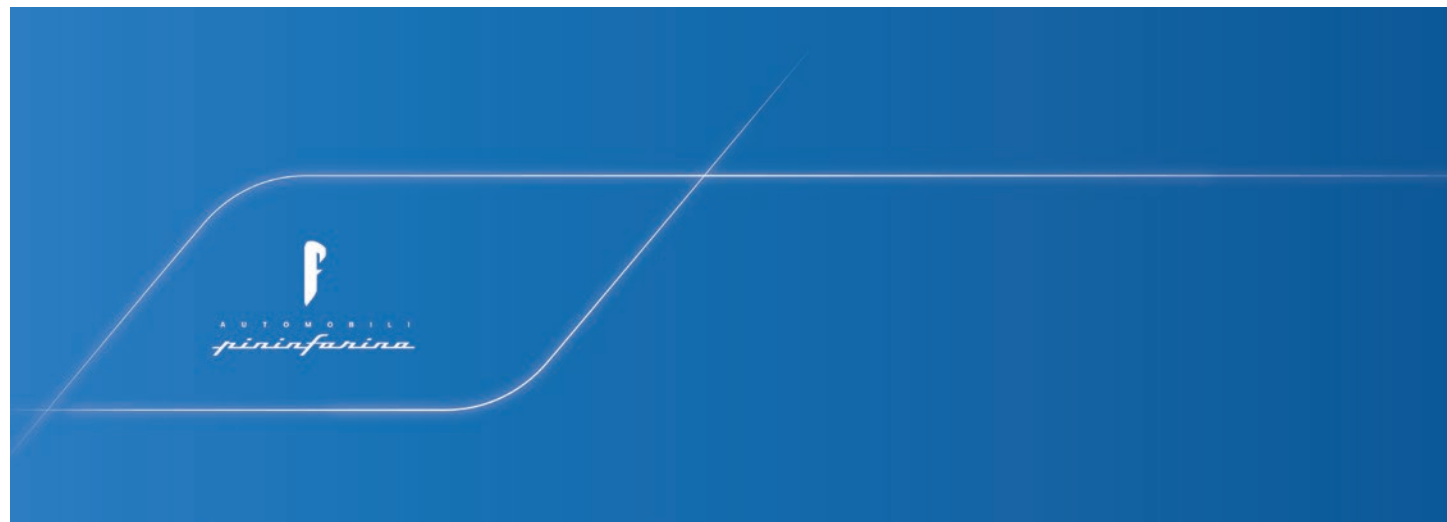
5.3.1 PURA WAVEFORM IN MOTION

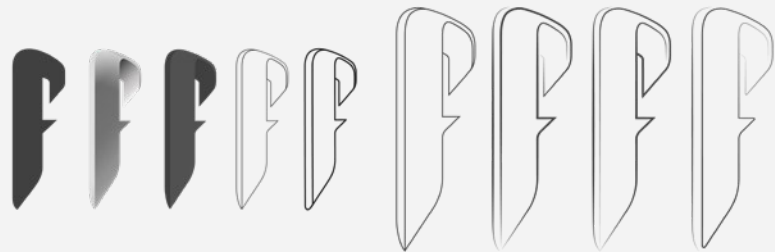
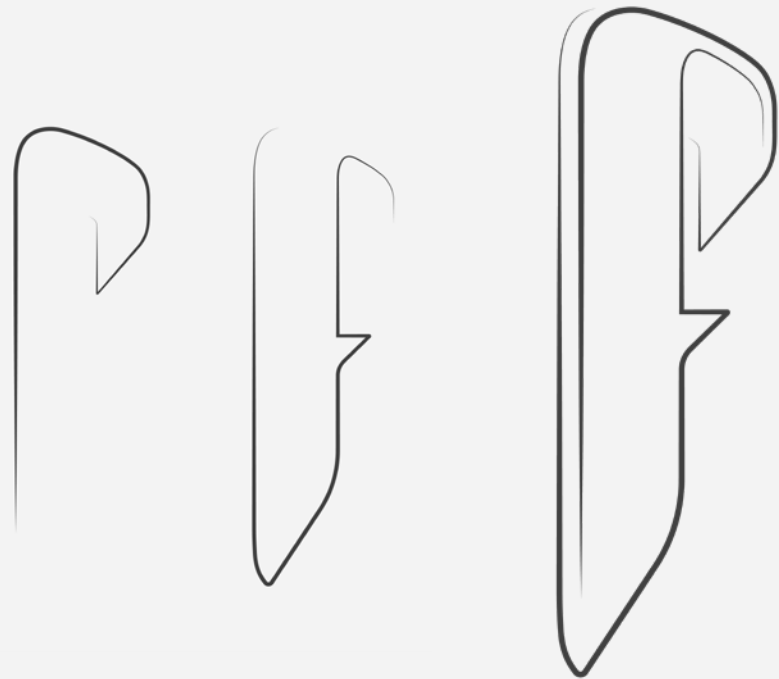
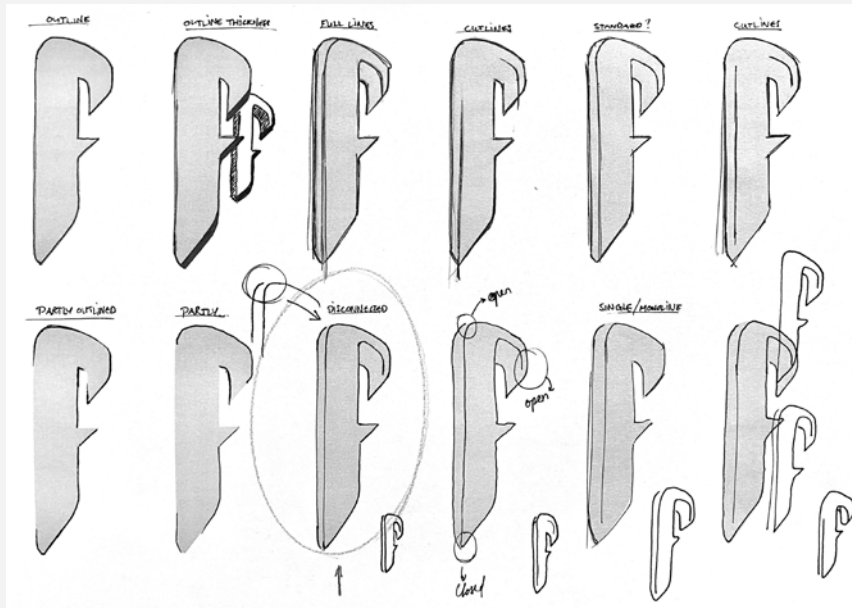
The development of the proposal started by refining the key sketch. Working on the balance between the lines and further defining the appearance.

The first step after choosing the direction was to define the balance between the lines. The intersection of the lines in the key sketch was too heavy. As can be seen in the image below, the idea to enhance the movement of the speedline was refined, thus also creating lightness. Adding

tapered endings and a soft, lighting glow increased the dynamic and electrified appearance of the speedlines, without losing the elegant character of the graphic.

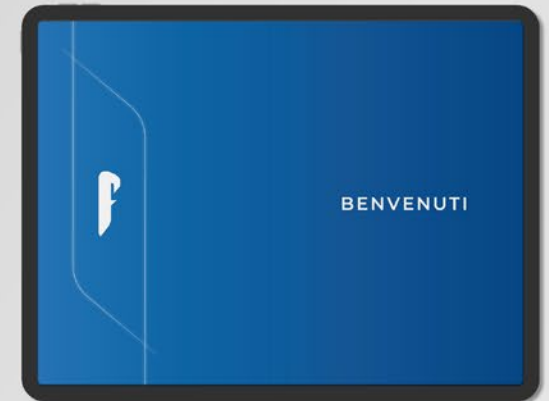
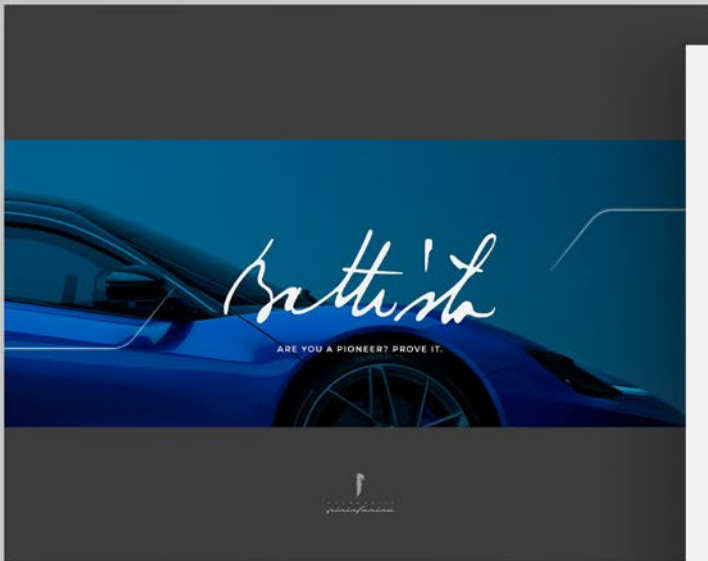
To further investigate the possibilities of the concept, a closer look was taken at combining the speedline idea with the logo (see images on the right). A 'clamshell' design was created, using two separate pen lines that together form a more defined 2D version of the APF icon logo. This logo, the PURA Icon, shows the brand values of APF ready at first sight.

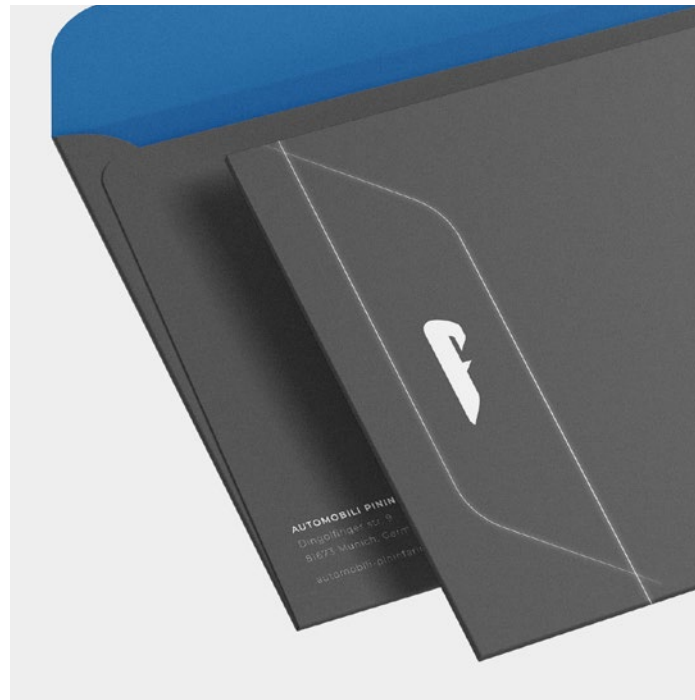
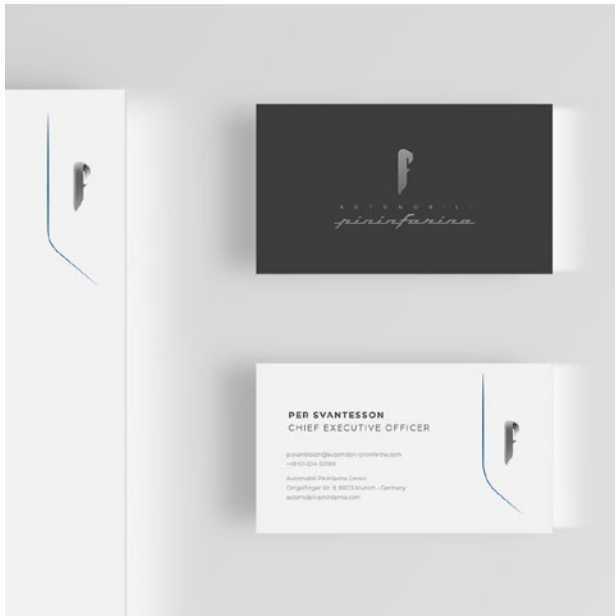




5.3.2 MOCK-UPS

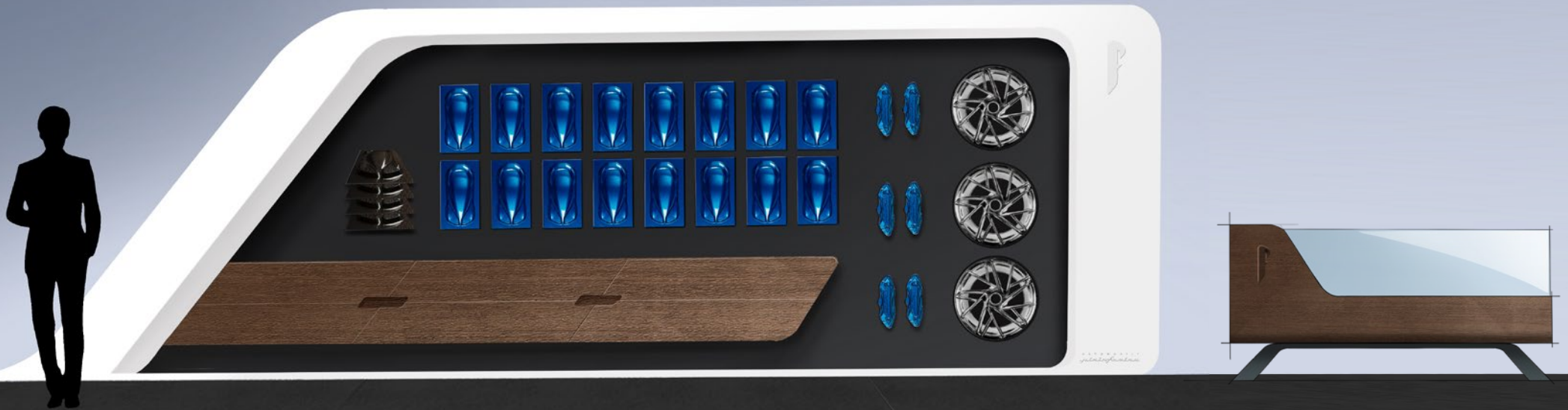
To show the possibilities of the PURA Waveform, a selection of design mock-ups was made, as well as a selection of sketches for possible translation to physical assets such as showroom items and furniture. These proposals can be found on the coming pages.



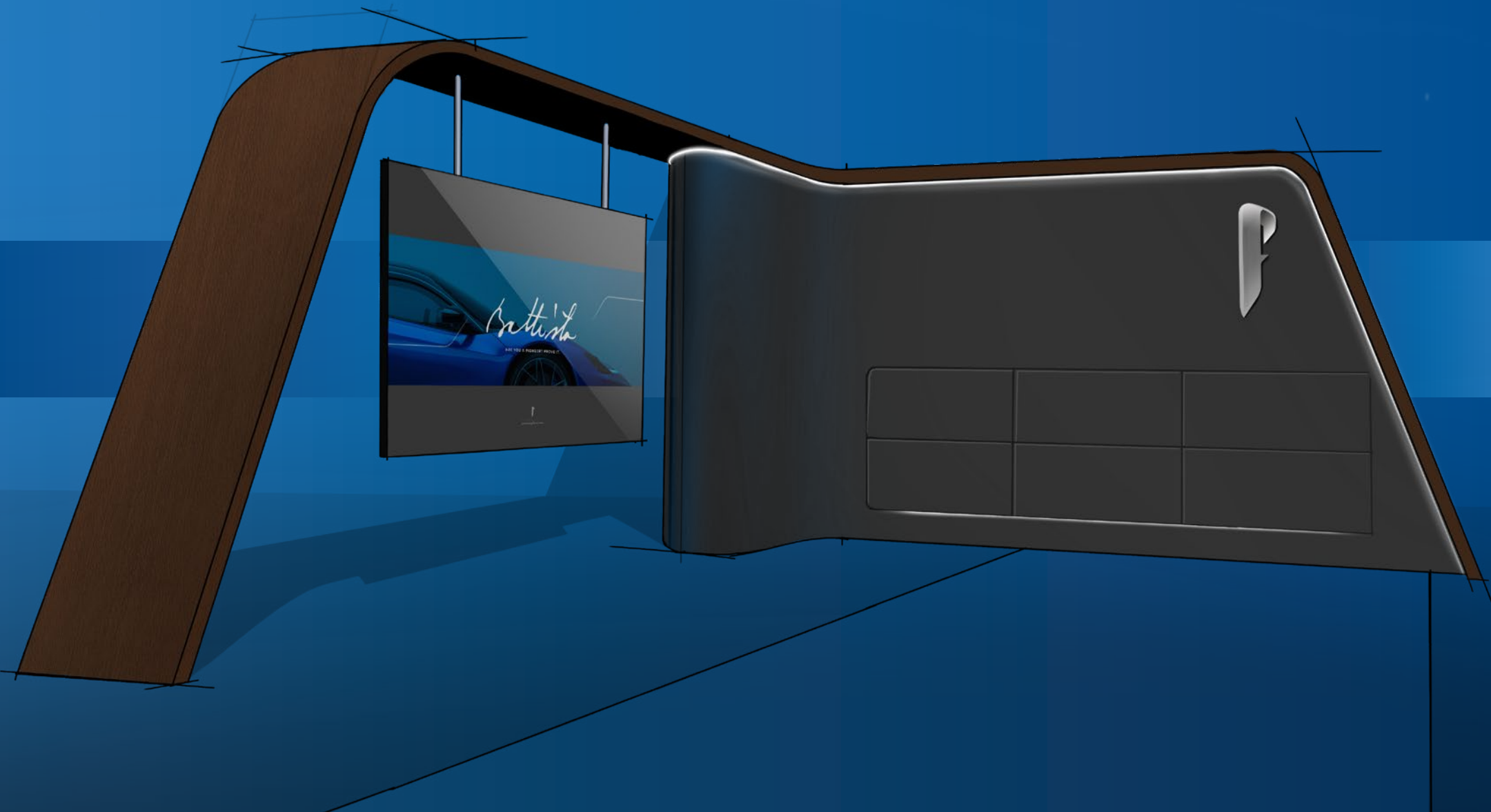








The images on these two pages are two design ideas for configuration launches, the first physical touchpoint that needs to be developed by the company. The speedlines return, with the addition of light effects to enhance the dynamic and electric reasoning behind the concept.



The image features a dark gray background with two white, stylized lines that curve upwards from the bottom edge and then level off horizontally. These lines are positioned on either side of the central text, creating a frame-like effect.

CHAPTER SIX **VALIDATION**

6.1 VALIDATION

Firstly, when it comes to brand development and design, an objective approach is needed but difficult to always assure. The results of this thesis were discussed with a selected group of employees within APF. Their feedback is used to define next steps and recommendations for further development.

This part of the process was initiated to gather feedback and adjust the results accordingly to make the impact higher and reach the desired brand vision. Because abstract concepts always leave room for interpretation and design and styling always evoke different emotions, references and tastes for every person, this was needed to objectify the results and define the next steps for the proposals presented in this thesis.

APPROACH

To validate the results, a selection of APF employees was made to represent the departments that are directly involved with the process of brand identity development. These departments include 'Brand & Communications', 'Marketing & Sales' and 'Design'. The following people were included.

- Chief Brand Officer, Dan Connell

- Chief Marketing & Sales Officer, Gösta Henning
- Digital Marketing Lead, Yana Ermolaeva
- Communications Manager, Akira Shinonuma
- Chief Design Officer, Luca Borgogno
- Head of CMF design, Sara Campagnolo
- Head of Exterior Design, Dave Amantea
- Head of Interior Design, Francesco Cundari

The results of this thesis were presented to them and their feedback was asked. The most important notes are explained below.

OUTCOMES

BRAND VISION

The initial results of this thesis were met with enthusiasm. For example, according to Head of Exterior Design Dave Amantea: *"It is great that finally we are working on finding answers to these questions that should have been done two years ago."* Especially having a consolidated brand positioning proposal on paper was *"of great value for the business"*, according to Chief Brand Officer Dan Connell and Chief Marketing & Sales Officer Gösta Henning. Because the design qualities are a natural part of the APF positioning already, this was received as natural. Especially the *"need*

to create future icons, that is where APF should differentiate”, said Dave Amantea. When it comes to the pillar of ‘Positive Luxury’, Chief Design Officer Luca Borgogno said: *“Luxury is a feeling, that is hard to capture and explain. We need to make people see what luxury means to us.”* This is in line with the idea of shifting attention from traditional luxury to a new form of luxury that is described in the vision chapter of this thesis.

DESIGN PROPOSAL

The strongest feedback on the design proposal came from the design team of APF. What was appreciated was the *“fresher and more considered look and feel, using gradients to create a sense of movement”*, according to Head of CMF Design Sara Campagnolo. Especially the revised logo received positive feedback. Chief Design Officer Luca Borgogno said: *“The new logo looks dynamic and modern, a great improvement over the current 3D version of the logo we are using at the moment”*. This view was shared by the design and marketing team, with the feedback from both Head of Exterior Design Dave Amantea and Head of Interior Design Francesco Cundari to take a *“close look at the line weight on the top part of*

the F-icon”, to find more balance and improve the readability of the logo.

The PURA wavemark, a visual brand representation of the PURA philosophy, was met with mixed feedback. Especially the Brand & Communications and Marketing & Sales teams were enthusiastic about this graphic element, stating it is *“future facing, dynamic, elegant and electrifying and it reminds me of the strokes of a sketch”* by Digital Marketing Lead, Yana Ermolaeva. *“A recognizable and refreshing graphic, instantly giving consistency to our assets”*, according to Chief Brand Officer Dan Connell. However, the design team mentioned the use of the graphic to be *“very automotive, not very lifestyle”*. Mostly in combination with the full trademark logo, it doesn't feel like a strong fit yet with the idea of *“less is more, pure design”*. The graphic in itself can work, but further consideration on the placement in combination with the trademark logo and F-icon would be required.

Besides that, using the Blu Iconica colour only as highlight colour should be considered, according to Sara Campagnolo. Blu Iconica is a unique

colour and can become recognizable as APF trademark. However, using it on bigger surfaces creates a slightly technical feeling, rather than lifestyle according to her. *“Consider adding just tiny details in Blu Iconica and keep the rest of the colour palette clean and light.”*

NEXT STEPS

From this feedback, a couple of decisions for next steps have been made. In the next phase of this project, a second iteration round of the design proposals should be made. Focus should be on the use of the newly developed brand elements, meaning the PURA wavemark, colour palette and logo usage.

As mentioned in the beginning of this thesis report, one outcome besides the brand vision and first visual design proposal is the next steps roadmap on how to tackle the next steps in the brand development. The next chapter goes into more detail regarding this.

The image features a dark gray background with two white decorative lines. Each line starts as a horizontal segment on the left and right edges, then curves upwards and to the right, ending in a diagonal segment. The text 'CHAPTER SEVEN IMPLEMENTATION' is centered between these lines.

CHAPTER SEVEN **IMPLEMENTATION**

7.1 IMPLEMENTATION

In order to successfully reach the presented Brand Vision 2025, the roll-out, or implementation strategy, should be considered carefully. To make this roll-out successful, the complexity and impact of the brand change needs to be taken into account, both for the receiving audience as well as the business itself. Resources and important business milestones are also part of this. With this in mind, the proposal is made to choose a so called 'phased transition'. This means that priority brand touch points are changed at once or within a short time frame and coordinated around a launch. All other touch points follow a phased transition, which is completed within a designated time frame (Clarke, n.d.). This way, human resources and budget limitations are dealt with most efficiently, while ensuring a relatively fast implementation of the new brand strategy.

Phase 1: Brand Strategy definition (Duration: 2 months)

This brand strategy proposal acts as input for the Brand team within APF to further develop the existing brand strategy. This should be done in cooperation with the Design and Marketing teams. The result should be a complete strategy,

including all necessary assets needed for the roll-out plan. Agreement of brand vision and positioning is the key deliverable of this phase, including a refined visual identity proposal that needs to be signed off by all involved stakeholders. These guidelines will be the basis for the creation of the 'Brand Bible' and all required assets. On the right page, the table of contents for this document can be found, including the division of assets needed to pass the gate to the next phase.

Phase 2: Internal Brand Consolidation (Duration: 2 months)

Key to making this consolidation successful is to start with the acceptance and understanding of all internal stakeholders. Educating internal stakeholders properly makes them the best advocates for the roll-out of the brand strategy outside the business. This education means presenting the brand positioning and all assets and tools needed to communicate the brand change properly in an official brand relaunch. Corporate assets are the start to this. Even more importantly is the governance of the use of these in the period directly after the internal relaunch. Education is a process that needs to be monitored, evaluated and

BRAND BIBLE CONTENTS

PHASE 1	1.0	BRAND MANIFESTO		6.0	EVENT MANAGEMENT	
		BRAND INTRODUCTION	1.1		INVITATIONS	6.1
		BRAND PILLARS: ESSENCE	1.2		SAVE THE DATES	6.2
		MISSION & VISION	1.3		BACKWALLS & BANNERS	6.3
	2.0	CI ELEMENTS			ON-SITE MATERIALS	6.4
		LOGO VERSIONS	2.1	7.0	RETAILER MANAGEMENT	
		LOGO GUIDANCE	2.2		DEALER CORPORATE DOCUMENTS	7.1
		PARTNER LOGO (LOCK-UPS)	2.3		DEALER ADVERTISEMENTS	7.2
		SUB-BRAND LOGOS	2.4		DEALER NEWSLETTER	7.3
		“APF” SHORT NAME	2.5		DEALER DIGITAL PRESENCE	7.4
PHASE 2		COLOURS	2.6	8.0	SPACES & APPEARANCE	
		TYPOGRAPHY	2.7		BRAND SPACE GUIDELINES	8.1
	3.0	CORPORATE ASSETS			UNIFORM / APPAREL	8.2
		INTRODUCTION	3.1		EXEMPLOYEE BRANDING	8.3
		PRESENTATION DECKS	3.2		PINS & BADGES	8.4
		LETTERHEADS	3.3		GLOSSARY	
		BUSINESS STATIONARY	3.4		CONTACTS	
PHASE 3		EMAIL SIGNATURE	3.5		APPENDICES	
	4.0	DIGITAL COMMUNICATIONS			BRAND POSITIONING	A.I
		WEBSITE	4.1		PRODUCT COMMS PLAYBOOK	A.II
		NEWSLETTER	4.2		PHOTO- & VIDEO GUIDELINES	A.III
		SOCIAL MEDIA	4.3		SOCIAL MEDIA PLAYBOOK	A.IV
		ZOOM BACKGROUNDS	4.4		LIVE EVENT HANDBOOK	A.V
	5.0	PRINT COMMUNICATIONS				
		BOOKS	5.1			
		BROCHURE	5.2			
		WALL IMAGERY	5.3			

PHASE 3

PHASE 4

adjusted, making employees the true champions for the brand. To educate and govern the internal brand relaunch, a brand workshop needs to be organized during the relaunch, allowing everyone to get a deep understanding of the new brand positioning and how this impacts the work and communications in their own daily work. The internal brand relaunch is focused on introducing the new brand vision and positioning. Included in this is the introduction of the new visual corporate identity guidelines, that show amongst others all available brand identity assets such as logo, typefaces, institutional colour usage and photography guidelines. All of this information is presented in the 'Brand Bible', a document that explains in detail how the brand is positioned and should be represented. Because this is an internal relaunch, there are still possibilities for evaluating, fine-tuning and adjusting.

**Phase 3: External Brand Evolution Graphical
(Duration: 3 months, in parallel with phase 2)**

Simultaneously to the internal relaunch, the external relaunch should be planned and initiated, starting with the digital touchpoints. The first outings of the new brand messages and visual identity will be done through the Brand and Marketing teams, who are leading the brand

change from within the company. The brand team is responsible for creating, launching and keeping the Brand Bible up to date. With this, the Marketing team can draft the first external campaigns that will start the external launch. The external roll-out should be approached in phases as well, starting with the most important and most frequently visited touchpoints. This first phase starts with three marketing campaigns, each representing one of the three new brand pillars. These campaigns go live on all directly accessible digital channels, meaning social media and the official website. The website needs to convey the right new brand message, and visual identity right from the start of the relaunch. This means, relaunching externally can only happen once the assets for both website rework and social media channels are ready and implemented.

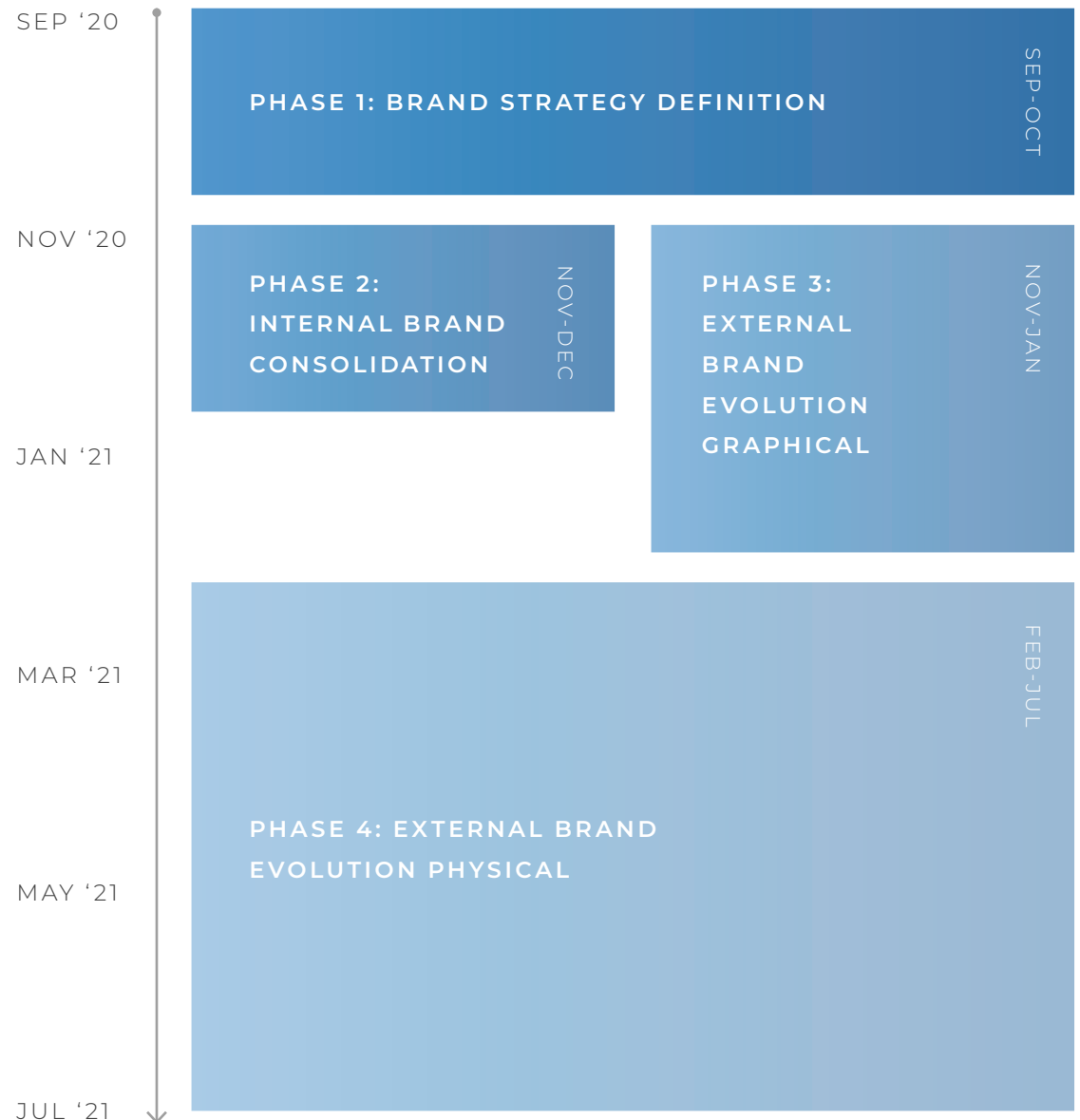
**Phase 4: External Brand Evolution Physical
(Duration: 6 months)**

After starting the roll-out of the new brand strategy externally on digital channels, the offline touchpoints are rebranded. This process is much more resource heavy, both for budget and time reasons. This part of the roll-out is vital to get to the complete, holistic brand experience across all touchpoints. During this process, the style guide

chapter in the Brand Bible will be expanded with new rules and examples. This way, the process is more flexible, fitting with the working approach in APF. This also means that the development of the guidelines for physical assets are developed in tandem with the vehicle design, ensuring a more coherent design identity. This time is needed because of work with external agencies for for example architectural work. Physical assets for offline touchpoints firstly include new print work such as stationary, books, event materials and other assets that need to be produced. It takes time and a bigger budget to develop there assets compared to digital assets and cannot easily be changed afterwards. Starting with digital assets first allows for tweaking based on received feedback and move to physical assets afterwards to do things right first time.

Phase 5: Evaluate, Identify & Adjust

After a period of time slight tweaks to the brand narrative should be made to cover unforeseen gaps in the strategy. These will always occur and it is better to be prepared for this in the planning. Evaluate the impact of the roll-out to date, identify what needs to happen still and adjust the campaigns accordingly.

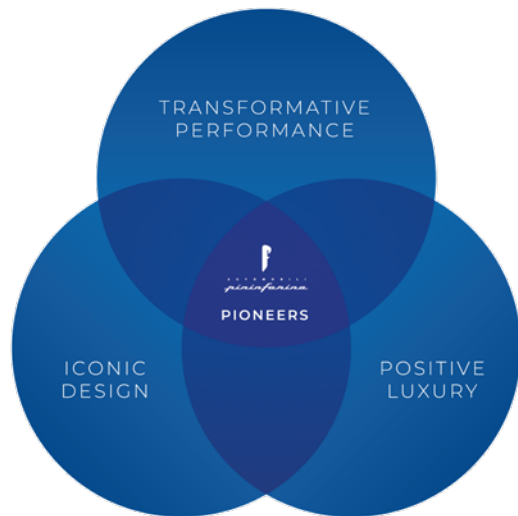


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CHAPTER EIGHT **CONCLUSION**

8.1 CONCLUSION

There is a lot of potential in the Automobili Pininfarina brand. Building a new brand on a world renowned name is a hugely exciting opportunity, something that many of the newcomer competitors of APF could only dream of having. It is crucial to leverage this effectively. This means, choosing carefully what values and attributes to take from the traditional Pininfarina design house and using those as the fitting basis for the development of this new car manufacturers brand positioning.



The goal of this thesis was to *create a design driven brand strategy, delivering a brand vision for Automobili Pininfarina for the year 2025*. This brand vision, with brand essence 'Pioneers', is presented by means of three brand pillars:

- Iconic Design
- Transformative Performance
- Positive Luxury

These three pillars support the core values of the company. The strongest value of the Pininfarina

name is design excellence. Ninety years of history, with a very strong consistency in approach and design values. Elegance, innovation and purity have always been part of the Pininfarina design DNA and will continue to be, also for APF. Therefore, design creates the first brand pillar for APF. It is the first and most important reason for establishing the brand. Creating the icons of tomorrow will give APF the strongest possibility to stand out. A strong USP for the brand that is difficult to take over by other brands.

However, design alone is not enough for a strong positioning as a new OEM. Therefore, a focus on EV technology and usability is a big part of the APF experience. Performance, both by the car as from the brand experience, are key to success.

The third brand pillar is where there is a big opportunity for APF to grow. APF should act as a leader, a true pioneer, in the movement from classic luxury towards a new type of luxury. The ingredients for this shift are there and in comparison with their competition, the strong brand name still has room for interpretation by customers. APF should pursue their values

towards sustainability, ethical practices and the opportunity for the customer to express their personal values and beliefs by connecting to the APF brand. Creating a strong movement, with strong values won't please everyone, but that is exactly what a luxury brand should aspire. A strong group of 'brand evangelists' will give the APF brand name strong value in the future, going beyond simply the products that the company will bring to the market.

NEXT STEPS

In short, the proposed brand positioning in 'brand vision 2025' should be taken by the teams responsible for brand development as inspiration for the short term brand strategy and campaigns. Once this is approved, the visual identity proposal that has been made in this thesis can be developed further based on the feedback received in the validation part of the process. Following the steps presented in chapter seven, 'Implementation', the consolidation and evaluation of the revised brand strategy and visual identity can be started and developed.

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CHAPTER NINE **REFLECTION**

9.1 REFLECTION

What a ride it has been, this project. The last year and a half in fact, from the moment I joined Automobili Pininfarina back in March 2019 as a product strategy intern. A role that on paper was not even that good a match with my background and skillset. It was the beginning of a period of hard work and intense days, learning something new every day. I started to feel part of the 'APF family', a team of highly passionate people with an inspiring determination to make the story we are writing a success. I did not want to leave that after my first half year and fortunately I didn't have to. Moving into the Brand and Communications department was the perfect step for me to experience the automotive industry from a point of view closer to my educational background and interests. A massive challenge was ahead though, not just for me, but for the complete team. How do you define the future of a new brand based on one with one of the richest heritage in the industry? Taking on a project like this as master thesis naturally seemed very exciting, a great challenge.

PROJECT TOPIC

A challenge it has been, in many ways in fact. One of the most challenging parts of this project

has been the complexity of the topic itself. Brand strategy development for a new brand is a complex subject, but I realized it becomes especially difficult when there is a strong legacy to consider. I feel like this project has pushed me to and beyond my limits in this part of the strategic design field. My limited experience showed, but fresh ideas were what I needed to use to make this project a success. Having said that, branding, marketing or design in fact, in a lot of ways is rather subjective and requires a 'designers instinct' to make great rather than good. I feel like this project has truly pushed me to develop that part of myself and I have just started that now. It is a longer process that requires experience, time and dedication to be shaped effectively, but it feels like it has been an important step in my professional development.

DEVELOPING CONFIDENCE

Part of this for me has also been about learning how to deal with the subjectivity of design and how to fight for my ideas in a professional environment. Especially when dealing with people less familiar to design processes and aesthetics, who might not be experts but have their valuable opinions as well. Being confident

to tell a compelling story about my work, selling my ideas and making people believe in them has been difficult for me during this project. Believing in your ideas and selling them effectively is just as important as creating a good idea itself. Being able of doing both is what makes a good designer in my opinion and it is something that I am working on in my professional development. Part of this is sharing ideas with other stakeholders earlier, explaining them correctly with the right argumentation and in a compelling way. During this project I have realized I need to develop my confidence to show work before I deem it finished. If things are not perfect they're still worth sharing. If anything, it is better to share before they are perfect, to receive valuable feedbacks and insights. Something obvious in for example group projects in university, where you work with peers towards a shared result. I am used to that and feel comfortable with that. In a professional environment, things should not be different. A big learning point for me and something I have made quite big steps in during this project.

MAKING DECISIONS

Connected to this, I have noticed I should dare

to make decisions to be able to move on. This has been an important learning point for me throughout this process. Not daring to make a decision and stick to it brings you into a circular process of continuous adjustment. In the case of this project, I noticed that is not the way to go. Iterative? Yes. But not a continuous adjustment. At some point things need to come together and for that decisions need to be made. That is part of the job as well and it is something I have noticed I need to develop moving forward. One example of this are the brand pillars of my proposed brand positioning. At some point these need to be fixed, because they act as the basis for the following chapters. Re-shaping them later on in the process means difficulties in following a logical path. Re-iterating, adjusting and fine tuning. This is good up to a certain point, but daring to make a decision and sticking to is something that I noticed could have helped me in creating the story for this thesis.

PRIORITIZING

The way of working has also challenged me. Sometimes I struggled to keep track of everything that was going on, for this project and also for work topics beyond the scope of this project. Being able

to prioritize is an essential skill for any professional and it is something I noticed becomes more difficult but also more important in a demanding business environment like the one I have been working in during this project. This has been probably the biggest learning point of this project for me. Daring to say 'no' to requests, finding focus to work on something until I am satisfied before taking on something else. As a person, this is sometimes hard for me, because willingness to help people is part of my nature. But because of that, I noticed I can get myself in trouble this way, since it is easy to lose track of all that is going on. This has happened during this project, making adhering to my planning a big challenge. Losing focus by being involved in different projects at the same time. It has allowed me to grow as a professional and young designer, but means that the project has taken a very different road than what was planned at the beginning. This is not necessarily a bad thing though. Being able to recover from mistakes, being flexible enough to learn from them and move on productively and tackling hurdles thrown at you is part of the game as well.

PLANNING

The key to running a good thesis project, or any project in fact, is the ability to manage time and resources effectively. This project has gone differently from my expectations up front. A lot of things have happened since I started this project, some of which had a bigger impact on my work than I would have imagined. A couple of external factors have played a role in this, obviously 2020 has so far turned out to be intense and unpredictable for many reasons both professionally and privately, but certainly also my own choices and working approach have been a big part of this. For example, combining this thesis project with other work topics has been a decision in benefit of my professional development. It allowed me to experience a wider variety of work, but at the same time it also meant a different thesis project plan, going from full-time to part-time over a longer period of time.

Being involved in such a big project as well as other work topics at the same time makes it difficult to focus on doing both without compromise. Prioritizing is important and it is something I found more difficult than I thought I would, as mentioned

earlier in this reflection. By going through the project in a part-time way, I worked effectively the same amount of time on the project, but during a longer period. This sometimes made it difficult to keep track of progress and open topics, because other work occasionally got in between. Besides that, it means that getting back into the topic and project always takes a little bit of extra time. Following the process I had in mind was a bit harder because of this, because other work influenced the thesis project as well. The good thing from this is that I learned about judging my workload better and prioritizing the most important subjects, something that is essential to plan work efficiently and, crucially, realistically. It also helped me to become more flexible, improving my ability to cope with unexpected bumps along the road.

PROCESS

For this project I used the double diamond method, going through the four phases of research and synthesis first, before ideation and implementation afterwards. Discover, define, develop and deliver as it is called in the method. The dynamic environment in which I executed

this project made me work more iteratively, going back and forth between phases, also from the latter two back to the first two sometimes. If I were to redo this project, I would make sure to make decisions a bit earlier in the process, leaving a bit more time to be spend on the develop and deliver phases. I would have especially liked to have more time for further development of the visual design proposal, which now was only one iteration.

BUSINESS AND UNIVERSITY

One of the difficult parts of completing a master thesis at a client company, is learning how to manage the opinions and expectations of both parties. A university requires strong analytic thinking and consideration, while the company sometimes is looking for fast solutions and creative ideas that might not always be in line with logical analysis. This has been a learning point for me during this project. Sometimes I was working on next steps in my process before I felt fully comfortable with the previous phase. This meant that later in the process, I sometimes needed to go back a step to figure out what would be the next. Finding the right balance, managing expectations and workload from both sides, has been tough

but a good learning experience that has definitely developed my professional working approach.

TO SUMMARIZE

All things considered, I am satisfied with the result of this thesis. It is the outcome of a very strong learning process that has really changed both my professional and personal qualities. I feel like this project has helped me to become a better designer, because it pushed me to and beyond my limits. It has challenged that quite a few times throughout the process. I am happy with that, because being eager to learn and always aiming at becoming better is part of my nature. I always strive to be the best version of myself and to deliver that in my work. Knowing how to deal with complex situations and influences coming from unexpected places is so valuable and this project has definitely helped me to grow in this respect.

Besides this, I am proud to have shown the value of the TU Delft master program Strategic Product Design in a new environment. People who were not familiar with the skillset and way of working that TU Delft has taught me during my master's program, have seen how a strategic designer from

TU Delft can add value within their company. I have been able to show the potential of a TU Delft IDE master student within the industry, building a good relationship with the company. One of the goals of a master thesis, besides acquiring a degree, is to show to possible employers what value you can bring. Being able to say I will be continuing within Automobili Pininfarina in a design role is the best possible testimony for that.

Finally, I want to share my gratitude for the opportunity I got at Automobili Pininfarina, the help and interest from my colleagues and mentor and of course the coaching and guidance from Susie and Elmer, my TU Delft supervisory team.

Thank you all.

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